

THE MUSICAL TIMES

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FIFTEEN FREE OPEN SCHOLARSHIPS will be competed for in January, 1905. Last day for sending in Official Entry Forms is December 23, 1904.

The EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will take place in April, 1905.

Syllabus and official Entry Forms may be obtained from

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PROGRAMME.

Symphony No. 8, in B minor (Unfinished) Schubert

Concerto in D (Op. 61), for Violin and Orchestra Beethoven

MAUD MCCARTHY.

Trauermarsch "Götterdämmerung" Wagner

"Till Eulenspiegel's Merry Pranks" (Op. 28) Richard Strauss
(After an Old Rogue's Tale. In Rondo form.)

Set for Full Orchestra.

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Organist ... Mr. PERCY PITT

CONDUCTOR ... Mr. HENRY J. WOOD

TO BE GIVEN AT

QUEEN'S HALL

ON TUESDAY, DECEMBER 13, at 8 P.M.

PROGRAMME.

Overture—"The Flying Dutchman" Wagner (1843)

Overture and Venusberg Music (*Tannhäuser*) Wagner (1845)

Prelude and Liebestod (*Tristan und Isolde*) Wagner (1865)

Entrance of the Gods (*Das Rheingold*) Wagner (1876)

Ride of the Valkyries (*Die Walküre*) Wagner (1876)

Waldweben (*Siegfried*) Wagner (1876)

Siegfried's Journey (*Götterdämmerung*) Wagner (1876)

Trauermarsch (*Götterdämmerung*) Wagner (1876)

Prelude—"Parsifal" Wagner (1882)

Good Friday Music (*Parsifal*) Wagner (1882)

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The A.R.C.O. Examination begins on January 9. The subject for the Essay will be taken from "Music and Musicians: Essays and Criticisms" (First Series). By Robert Schumann (W. Reeves, 83, Charing Cross Road, W.C.). Copies of this book will be supplied at the special price of 5s. (post free) to Members of the College. Orders, with remittance, must be sent direct to the Publisher.

All candidates, including those claiming exemption from fee, must send in their names for FELLOWSHIP by DECEMBER 13, for ASSOCIATESHIP by DECEMBER 20. In the case of New Members, proposal forms duly filled up must be sent in before DECEMBER 6. No names will be entered after the above dates.

The Book of Examination Papers may be obtained by Members, price 5s., postage 5d.

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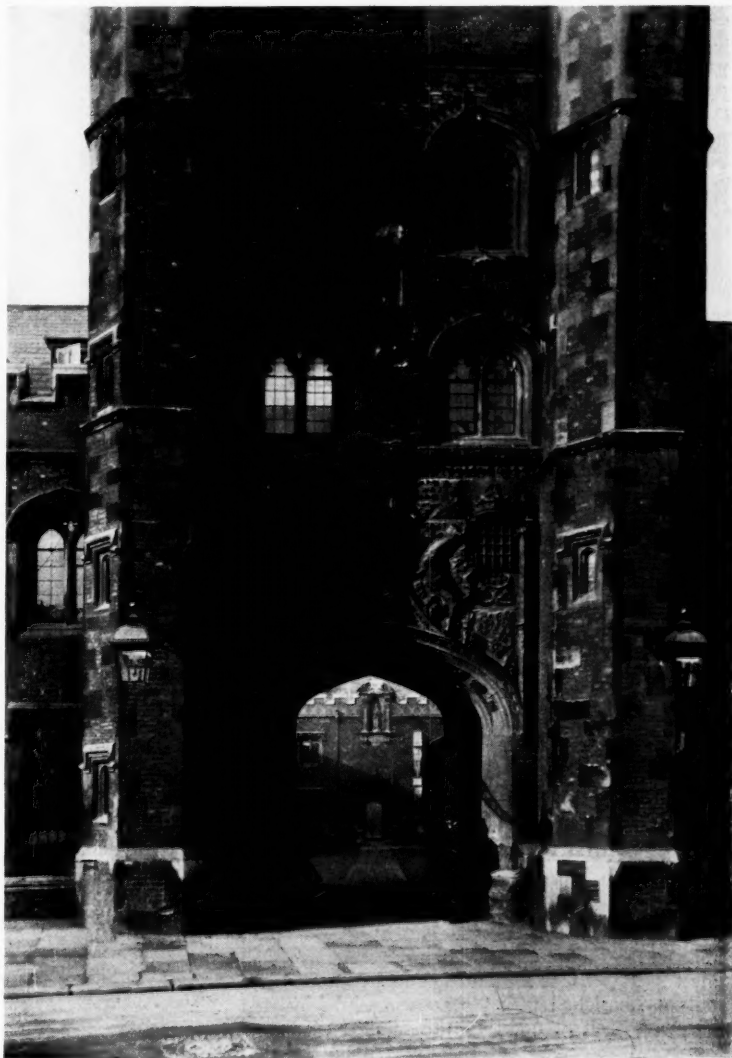
DECEMBER 1, 1904.

ST. JOHN'S COLLEGE, CAMBRIDGE.

'This evening to Cambridge; and went first to St. John's College, well built of brick, and library, which I think is the fairest of that University.' Thus records John Evelyn on August 31, 1654. Let us follow the example of the famous diarist, and visit this venerable seat of learning.

Those who are familiar with the charming 'Backs' of Cambridge—particularly beautiful in the glow of an autumn sunlight—can hardly realize that those verdant surroundings were at one time 'a very poor and waste place of the commonalty of the Town of Cambridge.' Such however was the state of the ground in the 12th century, when Henry Frost, an opulent burgess of Cambridge, founded the Hospital of the Brethren of St. John the Evangelist in the year 1135. This was before the University or any hostel or college existed at Cambridge, the earliest college being Peterhouse, founded in 1284. Good Mr. Frost placed the hospital under the direction of a small community of Augustinian Canons, whose monastic duties consisted mainly in the performance of masses and in caring for the poor and infirm inmates of the hospital. In course of time, owing to serious mismanagement, the hospital came to an end by a bull of Julius II., who, in the year 1510, ordained the dissolution of the house.

The place which for nearly four centuries had been devoted to the healing of the sick was speedily transformed into an institution for the culture of the intellect. In the year 1511 the hospital was converted into the *College* of St. John the Evangelist, under the will of Lady Margaret Beaufort (1443-1509), mother of Henry VII., who also founded Christ's College and the professorship of Divinity which bears her name. Although Henry VIII. appropriated to himself nearly all the estates left by his grandmother to the College, in exchange (!) for some smaller estates, St. John's College has grown by numerous benefactions



THE GATEWAY OF THE COLLEGE.

(Photographed specially for this article by Mr. W. Tams, St. John's Lodge, Cambridge.)

whereby it is second only to Trinity in size and wealth. The buildings erected on the site of the old hospital are exceedingly picturesque in their Tudor

and Jacobean styles of architecture. The charm of the façade of the east front, scarcely altered, is enhanced by the noble entrance-gate, the most beautiful of all the gateway-towers in Cambridge. What could be more appropriate in the ornamentation of this imposing gateway than the band of daisies, or *marguerites*, inserted to commemorate the Lady Margaret, the generous Foundress of the College? For the remaining details of this splendid portal the reader is referred to the photograph on the preceding page.

The First Court, built 1510-20, is blemished on the south side by a building abomination of the 18th century. Of the Chapel, which occupies the north side, more anon. The Second Court, built 1598-1602, is a beautiful specimen of Elizabethan brickwork. Here are the Hall and the Fellows' Combination Room. From the Third Court (1669-73) is the (so-called) Bridge of Sighs



THE BOOK-PLATE OF THE COLLEGE LIBRARY.

which leads, across the river, to the New Court (1826-30) and on to the 'Wilderness,' a delightful spot forming a part of the leafy 'Backs' already referred to. The Fellows' Combination Room was formerly 'the Master's walking-place' (*ambulatorium magistri*), probably so called because of its use by that dignitary for his 'constitutional' in wet weather. Although it has been reduced in length from 148 to 93 feet, this gallery, with its panelled walls and ceiling of rich plaster-work, is one of the finest specimens of its kind left in England. Its walls are enriched with portraits of distinguished *alumni*. Seen at night in the dim candle-light, this room forms a charming vista almost weird in its softened shadows. In strong contrast, not only in height and accommodation but in lighting, is the noble Hall as seen at the electric-lighted hour of dinner, upon the hospitable tables of which look down, in portrait representation, the Foundress and other worthies of the College.

The Library is of very special interest. Built 1623-28, chiefly at the expense of Dr. John Williams, a former Bishop of Lincoln and Lord Keeper, the building is a fine specimen of Jacobean Gothic. As will be seen from the photograph (p. 781), the bookcases are remarkably beautiful. The lower (alternate) cases have been raised in height to accommodate folio books; but the two cases nearest the door retain their original characteristics, with a sloping desk at the top on which books could be laid for study. In the College Statutes of 1530 it was enacted that the Library was to be guarded with especial care, and to be provided with 'duplicate catalogues, both on parchment.' Upon further examination of the photograph, a white space will be observed on the first bookcase at the right-hand side of the view. This is an open panel (repeated in all the larger bookcases) which contains a portion of the class catalogue. When these catalogic doors, so to speak, are closed, the carved panels resume their wonted appearance. This primitive arrangement for cataloguing is scarcely adequate to recording the titles of some 60,000 entries which the Library now contains, and therefore more modern means have had to be adopted for this purpose. It is satisfactory to learn that Dr. James, the distinguished Director of the Fitzwilliam Museum, is now engaged on the compilation of a catalogue of the manuscripts in this collection.

The gem of the Library is perhaps the 'Psalterium et Cantica,' a book of Celtic origin and written about the year 800. It contains curious drawings and illuminations, rude enough, but evidently executed with great pains and all sincerity, although Ruskin, in his 'The two paths' (edition 1878, p. 27), did not appreciate the artistic nature of these primitive designs. Hardly less interesting is a curious Psalter of about the 12th century. Written in three columns, it contains at the beginning two quaint drawings showing the contrast between sacred and profane music. By the kind and special permission of Mr. James Bass Mullinger, M.A., Lecturer and Librarian of St. John's College, we are enabled to reproduce for the first time these old-time drawings (p. 777). The preface to the book consists of the Epistles of St. Jerome and St. Augustine, with extracts from their works relating to the Psalms. It also gives the Vulgate; another reading which is that called Gallicum; and a third which differs from both, called Hebraum. The Canticles are as follows:

- (1) Of David after slaying Goliath; (2) Of Isaiah;
- (3) Of Hezekiah; (4) Of Hannah; (5) Of Moses; (6) Of Abacuc; (7) Of Moses; (8) Benedicite, omnia Opera; (9) Magnificat; (10) Nunc dimittis; (11) Gloria in Excelsis; (12) Te Deum.

Then follow the three creeds, a Litany, and several prayers. Another interesting volume is a large Antiphonarium, circa 1500, which Evelyn refers to as 'a vast old song-book, or service.' This 'vast old song-book,' which has the five-line notation, is well bound in oak boards with massive brass bosses, and may be seen in the photograph standing under the bust by the second bookcase.

A MS. Book of Devotion of the 15th century is another treasure. The miniatures—which are extremely beautiful and surrounded by delicate borders composed of leaves and flowers—are thirteen in number and comprise the following subjects: The Annunciation; the Birth of Christ; Adoration of the Magi; David Praying; Death striking a man, the same man dead, and received by Angels who rescue him from devils; the Burial of the Dead; St. John the Baptist and St. George and the Dragon (in two initial letters); and Our Saviour judging the World. The book formerly belonged to the foundress of the College, Lady Margaret, mother of Henry VII., and was given by her to Lady Shyrley, with the following inscription in Lady Margaret's autograph:

*My good Lady Shyrley pray for
Me that gevythe you this booke
And herelcy pray you
Modyr to the Kynge.*

While on the subject of kings we may refer to a volume of letters (preserved in the Library) addressed to Dean Barwick, a Fellow of St. John's, and subsequently Dean of St. Paul's (1661), which contains a financial document in the handwriting of Charles II., one which shows the 'merry monarch' in the capacity of a borrower of money. His I.O.U. reads:

I do acknowledge to have received the summe of one hundred pounds by the direction of Mr. B[arwick].
Brusselles, the first of April, 1660. CHARLES R.

One of the show cases contains the poems (printed) of William Wordsworth, one of the most distinguished of Johnians, in which he has written:

To the Coll : of St. John, Cambridge
These volumes

are presented by the author as a testimony, though inadequate, of his respect and gratitude.

Rydal Mount, WM. WORDSWORTH.
4th Oct., 1832.



THE FELLOWS' COMBINATION ROOM.

(Photograph by Mr. W. Tams, St. John's Lodge, Cambridge.)

The MS. volume known as Henry VIII's Mass Book contains anthems and compositions of that period. Dr. Fayrfax is among the composers, and one mass—'God save King Herry'—was supposed to have been by the King himself, but Thomas Aschwell is its author. Another regally-associated volume is the copy of the 'Institutio Principis' of Erasmus, which formerly belonged to the youthful King Edward VI., the lutenist and astronomer, who wrote upon it in a scratchy, and not altogether legible hand, the following mis-spelled information:

The Prince this did wright when hee went to schole.

Readers of THE MUSICAL TIMES may be specially interested in knowing that the Library possesses at least one volume which formerly belonged to William Byrd. The book, by Richard Crompton, the 16th century lawyer, is entitled 'L'authoritie et Jurisdiction des Courts de la Majestie de la Roygne' (London, 1594), and on its title-page the great English composer has legibly written his name, 'Wm. Byrde.'

The large collection of Bibles includes a very precious specimen of the Scriptures, of which only two copies in this state were made—one for

King Henry VIII., the other for Thomas Cromwell. Its title reads:

THE BYBLE IN ENGLISHE, that is to save the content of all the holy scripture, bothe of ye olde and newe testament, truly translated after the verite of the Hebrue and Greeke textes, by . . . dyverse excellent learned men, expert in the forsayde tonges. 1539. Fol. (Printed partly in London, partly in Paris.)

This is the first edition of the 'Great Bible,' so called from its size, and from the fact that it is referred to in the Injunctions issued to the clergy by Thomas Cromwell in 1538, as 'the hole byble of the largest volume,' and one that was ordered to be 'set up in sum convenient place wythin the said church that ye have cure of, whereas your



ROBERT HERRICK.

AUTHOR OF 'CHERRY RIPE' AND 'TO ANTHEA.'

(This photograph is an enlargement from the frontispiece to his 'Hesperides,' in which both the above poems appeared, published in 1648.)

parishoners may most comodiously resorte to the same and reade it.' The copy in St. John's College Library was specially prepared for Thomas Cromwell. It is not only 'a large, noble, and spotless copy,' but may be considered the finest book on vellum that exists; moreover it is possible that the sumptuous illuminations which enrich its sacred pages are the work of Holbein. The Library is rich in early printed classics, and contains specimens of those typographical excellencies associated with the names of Caxton, Wynkyn de Worde and Richard Pynson. In

this connection it should be remembered that Lady Margaret, the Foundress of the College, was the patroness of Caxton, our first printer, and that his successor, Wynkyn de Worde, styles himself '*Her Printer*.' A copy of '*Polychronicon*,' printed by Caxton, at Westminster, in 1482, bears this quaint inscription:

Tho. Baker, Col. Jo. Socius ejectus. So scarce and dear that it cost me what I am ashamed to own.

Thomas Baker (1656-1740), nonjuror and antiquary, left in manuscript a very complete and accurate history of Cambridge, with other antiquarian writings.

From buildings and books we may now turn to some of the most distinguished Johnians whose names are writ large in the roll of fame. The poets, as being closely associated with music, may first claim our attention, beginning with Ben Jonson, the friend and contemporary of Shakespeare. And who does not know Robert Herrick through his charming lyrics '*To Anthea*' and '*Cherry Ripe*'? But are our readers familiar with the *features* of the poet? Those who return a negative reply may be glad to have a presentment of him, reproduced from the frontispiece to his '*Hesperides*' issued in 1648. This, one of the sunniest books in English literature, contains the two songs above-mentioned—'*To Anthea*, who may command him anything,' and '*Cherry Ripe*.' Herrick—or, as he signs himself, '*Hearick*'—entered St. John's College in 1613. He was allowed £10 a term for his expenses there, a sum which he deemed insufficient for his needs, whereupon he wrote to his uncle and guardian:

I could wish chardges had leaden wings and Tortice feet to come vpon me.

On another occasion he referred to the fact that his monetary anxieties caused him to neglect his studies, and then went on to say:

If you would be pleased to furnish me with so much, that I might keepe beforehand with my Tutor, I doubt not that with quicke dispatch to attaine to what I ayme.

Another letter he sarcastically addresses to his 'most carefull Vncle'; and in one epistle he speaks of his impecuniosity as his '*playne song*.'

The list of Johnian poets includes the names of Edward Benlowes, the eccentric author of '*Theophila*; or *Love's Sacrifice*' (1652); Matthew Prior, a fellow of the College; William Mason, the friend of the poet Thomas Gray, and also an essay writer on music, and the composer of the familiar anthem '*Lord, of all power and might*'; and Charles Churchill, famous for his '*Rosciad*.' Coming to later times we find the names of Henry Kirke White and William Wordsworth. As the great Lake-poet says in '*The Prelude*,' speaking of his undergraduate days:

The Evangelist Saint John my patron was;
Three Gothic courts are his, and in the first
Was my abiding-place, a nook obscure;
Right underneath, the College kitchens made
A humming sound, less tuneable than bees,
But hardly less industrious; with shrill notes
Of sharp command and scolding intermixed.



A contrast between Sacred and Profane Music.

FROM A PSALTER OF THE 12TH CENTURY, IN THE LIBRARY OF ST. JOHN'S COLLEGE, CAMBRIDGE.

(Photographed, for the first time, by kind permission of the Librarian, Mr. James Bass Mullinger, specially for this article by Mr. W. Tams, St. John's Lodge, Cambridge.)

Among divines, St. John's can claim Rowland Hill—the witty preacher, who gave thanks for the letter H in our language, as without it he would always have been *ill*; the saintly Henry Martyn, a senior wrangler, and Bishop Selwyn, both zealous in the cause of foreign missions; and Bishop Colenso, whose name is associated in not a few minds with algebra and arithmetic. Philanthropists are well represented by William Wilberforce; statesmen by Lord Palmerston; and men of science by two great astronomers, Sir J. F. W. Herschell, and John Couch Adams, the discoverer of Neptune, both of them Senior Wranglers. Truly a distinguished company. A note, preserved in the



A PICTURESQUE OLD STAIRCASE.
(Photographed specially for this article by Mr. W. Tams,
St. John's Lodge, Cambridge.)

Library, made by John Couch Adams (1819—1892) while an undergraduate, is too interesting not to be quoted:

1841, July 3. Formed a design, in the beginning of this week, of investigating, as soon as possible after taking my degree, the irregularities in the motion of Uranus, wh. are yet unaccounted for; in order to find whether they may be attributed to the action of an undiscovered planet beyond it; and if possible thence to determine the elements of its orbit, etc., approximately, wh. wd. probably lead to its discovery.

The music of the College has next to be considered. In the statutes of 1530 one of the functions of the two deans was the 'compelling of members of the College to practise in the choir.'

How far this statute has been carried out during the past four hundred years it would be futile to inquire. Suffice it to say that at the present time the College orchestra consists of some sixteen players on stringed instruments, and that the last May concert was given unaided by outside help. A Bach Mass has been performed in the College Chapel, and the same composer's Trauer music is to be given next term. The choristers are town boys—fourteen in number, in addition to six probationers—who are educated at a choir school close to the College precincts. Half the amount of their emoluments is held in reserve and allowed to accumulate till the time each boy leaves. The adult section of the choir consists of four lay-clerks (two altos, one tenor, and one bass) in addition to five choral scholars (three tenors and two basses), each of whom receives a salary of £40 a year.

On alternate Saturdays the evening service in Chapel is sung unaccompanied, when the excellent *ensemble* of the choir has its full opportunity. A rendering of Samuel Wesley's fine eight-part motet 'In exitu Israel'—sung on the occasion of our visit at the Sunday evening service—is a composition that puts any choir to the test, but the St. John's singers heroically grappled with its difficulties. The reverent and expressive rendering of the Psalms, and the devotional singing of the Responses were commendable features of the service, as were the restrained organ accompaniments of Mr. Rootham, the organist and choirmaster.

The Chapel, which forms so prominent a feature of the collegiate buildings, may now be referred to, by reason of its close connection with the musical history of the College. The present stately sanctuary, which occupies a site to the north of the original chapel, was designed by the late Sir Gilbert Scott and consecrated May 12, 1869. Although essentially a modern edifice it is built (of Ancaster stone) in a style prevalent in England about the year 1280, and of the Hospital which preceded the College. The total length of the Chapel—including the transeptal ante-chapel—is 204 feet; in width it is 34 feet, except the ante-chapel, which is 75 feet broad. The massive tower, from which a splendid view of Cambridge and its surroundings can be obtained, is 140 feet in height. The high-pitched roof of the choir is vaulted in oak and decorated by full-length figures illustrating the eighteen centuries of the Christian era. The stained glass windows are by Messrs. Clayton and Bell; the west window represents the Last Judgment, while the windows in the choir include Scriptural scenes in which St. John participated. The organ occupies a chamber, erected on the north side, 32 feet wide, 14 feet deep, and 46 feet high; and as this abiding place of the organ is so roomy and lofty, and the main building acoustically perfect for music, the position of the instrument is a most effective one. Before, however, giving the specification of the present organ, something may be said about the former instruments in the Chapel.

The earliest mention of an organ in the College records is in a list of Benefactions drawn up in 1523, wherein is stated that:

Sondry and diuers marchauntes in London gave amongst theyme X *li* [£10] towards the byeing of the newest Orgaynes.

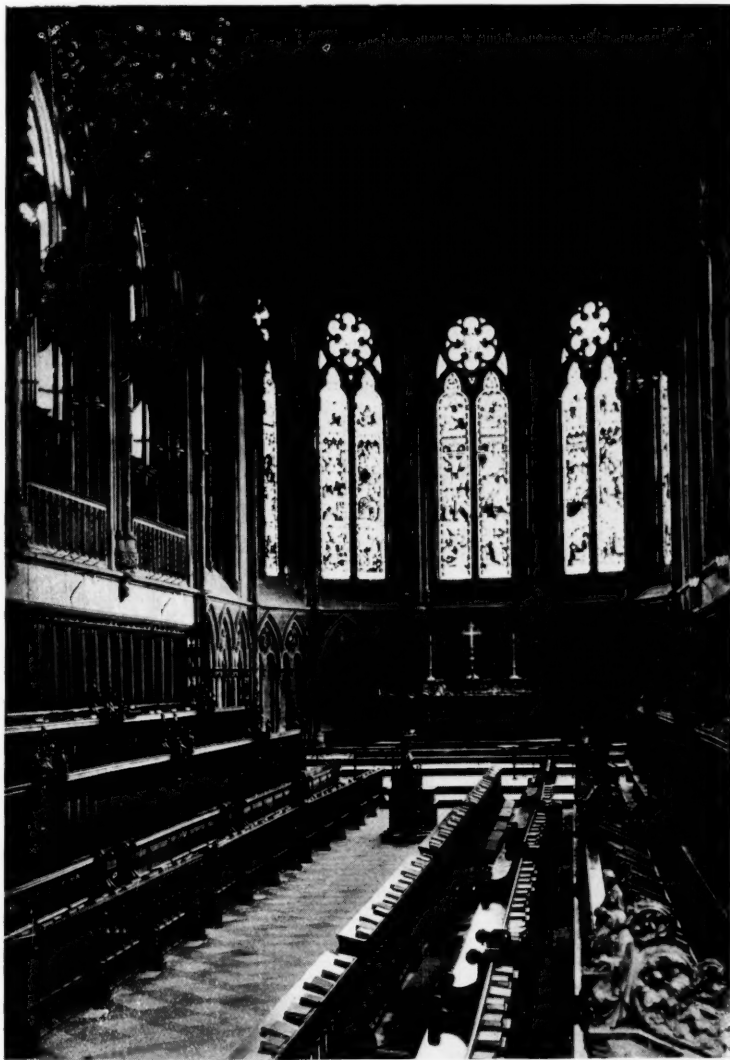
The Audit Book of the year 1557-8 contains this disbursement:

Item for makynge a lecterne for ye orgaines in the quere - - - - - ii j s.

In the year 1634, a new instrument was considered necessary, therefore an organ builder of high repute—to wit, Robert Dallam, 'of the City of Westminster, Organ maker'—was entrusted with the erection of a new organ.* The Articles and Covenantes of Agreement between the 'Master of the Colledge of St. John the Evangeliste, in the Vniuersity of Cambridge, the fellowes and Schollers of the same Colledge' and Robert Dallam, is a legally worded document too long to quote in full; but it is therein stated that Mr. Dallam agreed to make and finish one payre of organs, or Instrumentes, to conteyne six seuerall stoppes of pipes, eury stoppe conteyning forty-nine pipes, (viz.) one diapason most part to stand in sight, one Principall of Tynne, one Recorder of Wood, one small Principall of Tynne, one two and twentieth of Tynne, with Sound boards, Conveyances, Conducts, Roller board, Carriages and Keyes, two bellowses and wind trunks, with the case and carving onely, with all other necessities therevnto belonging, finding all manner of stuffe, both of yron, brasse, tynne, timber and wainscoate incident to the making and finishing of the said Instrument.

The sum to be paid for this 'payre of organs, or Instrumentes' was 'nine score and five poundes of lawfull money of England in manner and forme following (viz.) flower score pounds at the sealing

and deliuey of these presents and ffifty poundes more at the deliuey of the materials belonging to the said Instrument,' and so on. But the Master and others had in addition to 'beare and defray the charges of Carriage of these Organs and materials thereof from the City of Westminster to St. John's Colledge, and all tooles incident therevnto, and of Recarriage of the same from thence backe again to Westminster.' In order to raise the money for the payment of this new organ—£185, a large



THE APSE OF THE CHAPEL, SHOWING THE DOUBLE ORGAN-CASE.

(Photograph by Mr. W. Tams, St. John's Lodge, Cambridge.)

sum for an instrument in those days—it was proposed to sell twenty-two pieces of plate, 'growne old and vselesse,' of which the following are examples:

Mr. Henry Cason's pott	...	About 12 ounces wt.
Mr. Tho. Gorney's beaker	...	" 10 "
Mr. Jerrard Dyose his bowle	...	" 8 "

* Strangely enough, in all the biographical notices of the various Dallams, no mention is made of Robert Dallam having erected the organ in St. John's College, Cambridge; he also provided one for Jesus College, Cambridge, about the same time, 1635.

Although the silver was sold—215 $\frac{3}{4}$ oz. at iijs xjd. the ounce—in London, the proceeds were not devoted to the payment of Mr. Dallam's bill, as that was discharged by 'Mr. Boothe's money' in the form of a legacy from that gentleman, a senior Dean of the College. We learn that the carpentry work about 'the organ-loft and stairs to it' was

At the Restoration Dr. Peter Gunning—the twenty-second Master of the College, afterwards Bishop of Ely, and author of the Collect for 'All sorts and conditions of men'—showed much interest in the music of the Chapel. He rebuilt the organ in the loft, or gallery, at the west end of the Chapel, and re-formed the choir. Moreover, he

bequeathed a considerable sum of money 'for the better provision of more voices for the Quire, whereby God's service may be more solemnly performed and decently sung.' It appears that a seat was provided for the Master in the organ-loft, as the accounts of 1691-2 contain this entry:

For a Turkywork Carpett for ye Master Seat in ye Organ Loft, vs.

In 1839 Messrs. Hill erected a new organ (incorporating some of the old work), and thirty years later built a still larger instrument for the new Chapel. The present organ is contained in a double



THE LIBRARY AND NEW BRIDGE, KNOWN AS 'THE BRIDGE OF SIGHS.'

From the 'College Histories' series. By kind permission of the publishers, Messrs. F. E. Robinson and Co. Photograph by Mr. J. Palmer Clarke, Cambridge.)

done by one Henry Man (a name not unknown in Cambridge in the present day), who had been already employed about the Library.' While the work was proceeding, prayers were read in the Hall, an arrangement which accounted for this entry in the accounts:

To Jane for sweeping the Hall when Prayers were read there - - - - - iijs.

Another payment (not connected with Jane) reads: Item for angells and wings - - - - - xxxs. viiijd.

Two other disbursement entries, although of an earlier date, may be quoted:

Midst. Xmas 1559.

Inprimus to Baxster the stationer for xij englishe saulters - - - - - xxixs.

Item to Johne Waller and his man for a dayes workinge pulling down the hie Alter and caring it awaye - - - - - xxjd.

1563. Item to Mr. Baxter for x geneva psalters and sixe service psalters bought at Chrystmas laste - - - - - xxijs.

Item for the tenne commandementes in Englyshe - - - - - xd.

The Puritan period left its mark in the accounts during the years 1642-44, e.g.:

Item payed by Mr. Heron the Ju. Bursar for taking down the pictures and the organs and whiting the walls - - - - - £2 8s. 6d.

Paid to old Dowsy when the organ case was taken away - - - - - 6s. 8d.

case, as shown in the photograph on p. 779. It retains most of the old work, but was entirely rebuilt and slightly enlarged by Messrs. Norman and Beard in 1902, the magnificent reeds especially testifying to the skill with which the reconstruction was carried out. The following is the specification of the instrument:

GREAT ORGAN (16 stops).

Feet.		Feet.
Double Open Diapason ... 16	Principal	4
Open Diapason (large) ... 8	Twelfth	3
Open Diapason (medium) ... 8	Fifteenth	2
Open Diapason (small) ... 8	Full Mixture (3 ranks).	
Stopped Diapason ... 8	Sharp Mixture (4 ranks).	
Hohl Flöte	Posaune } (harmonic) ... 8	
Quint	Clarion } ... 4	
Harmonic Flute	* Great Reeds to Choir.	
Gemshorn		

* By this contrivance the Great Organ reeds, which are voiced on heavy pressure wind, can be transferred to the Choir Organ for solo Tuba effects.

SWELL ORGAN (14 stops).

Feet.		Feet.
Lieblich Gedackt 16	Fifteenth	2
Open Diapason	Sesquialtera (4 ranks).	
Stopped Diapason	Double Trumpet	16
Pierced Gamba	Horn	8
Echo Dulciana	Hautboy	8
Vox Angelica	Clarion	4
Flute	Tremulant.	
Principal		

CHOIR ORGAN (10 stops).

Feet.		Feet.
Double Dulciana 16	Gedackt Flute (stopped metal) 4	
Open Diapason	Principal	4
Dulciana	Flageolet	2
Stopped Diapason	Cremona	8
Viol di Gamba		
Suabe Flute (open wood) ... 4		

PEDAL ORGAN (11 stops).

	Feet.			Feet.
Great Stopped Bass ...	32	Principal ...	...	8
Great Bass (open wood) ...	16	Fifteenth ...	...	4
Violon (wood) ...	16	Mixture (3 ranks) ...	...	4
Double Dulciana (metal) ...	16	Great Trombone ...	...	16
Lieblich Bourdon ...	16	Trumpet ...	...	8
Flute Bass ...	8			

COUPLERS.

Swell to Great.
Choir to Great.
Swell to Choir.

Swell to Pedal.
Great to Pedal.
Choir to Pedal.

There are 11 composition pedals, and 10 pneumatic pistons: 5 to the Great Organ, 4 to the Swell, and a reversible piston to the Great to Pedal coupler. Messrs. Norman and Beard's tubular pneumatic patent is applied to all the mechanism, except the manual to pedal coupling action. The reeds, except the Hautboy, Cremona, and Pedal Trumpet, are on heavy pressure wind. The various wind pressures are:—

Manual flue work, Cremona, and Hautboy ...	3½ inches.
Pedal flue work and Trumpet ...	3¼ "
Swell Reeds ...	3¼ "
Great Reeds ...	6 "
Action and Pedal Trombone ...	8½ "

The Organ is blown by three hydraulic engines. The pedal board is Willis's pattern, and there is a balanced swell pedal.

The earliest reference to an organist of St. John's College is to be found on a monument in the New Building of Peterborough Cathedral, wherein were interred the remains of one 'Johannes Brimble,' who is described as 'Col. D. Johan: in Cant. Alumnus et Organista,' and who died July 25, 1670, aged 19. The inscription further states that Mr. Brimble was

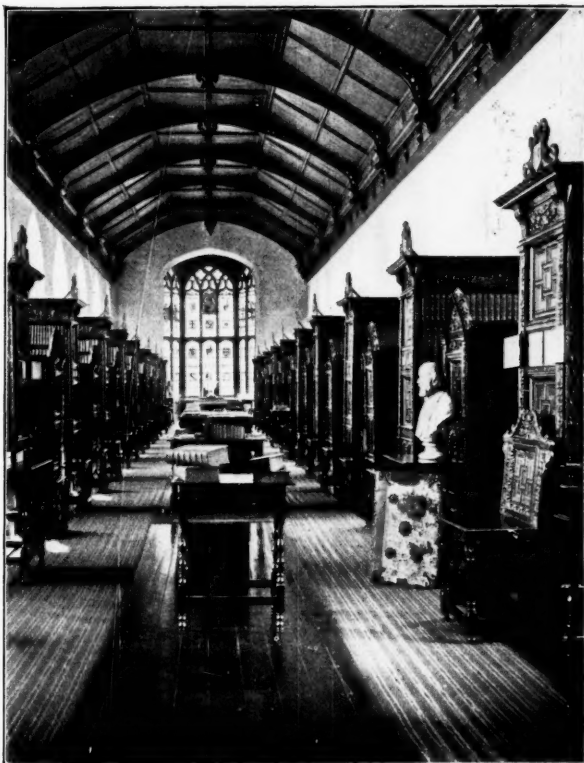
Musis et musice devotissimus Ad
celestem evectus Academiam.

The entrance-lists of the College show that 'John Brimble, co. Middlesex, son of Geoffrey Brimble; bred at Peterborough,' was admitted a sizar in 1668, aged 16. From this it would appear that in those early days the organ in the Chapel was played by an undergraduate, unless, indeed, John Brimble is an old-world instance of the modern organ-scholar not unknown at certain colleges.

In 1680 one Thomas Williams was organist: there is an anthem by him, a setting of 'Arise, arise,' in the Ely collection. It is not possible to give a complete list of the organists, even if that were necessary, as their names do not appear in the College books, although the patronymics of the bellows-blowers are therein given! Pluralities began with William Tireman in 1777, who also held the organistship of Trinity College. Subsequent organists include such well-known names as Dr. J. Clarke-Whitfield, William Beale (composer of the madrigal 'Come, let us join the roundelay'), Thomas Attwood Walmisley, Professor of Music in the University, and Alfred Bennett. In 1857, on the appointment of the late Dr. G. M. Garrett, the pluralities of former times ceased, and that skilful composer of church music held the organistship of St. John's for the long period of forty years. Upon the death of Dr. Garrett, in 1897, Dr. E. T. Sweeting (now

of Winchester College) was appointed and he efficiently discharged the duties of the office for four years.

The present organist, Mr. Cyril Bradley Rootham, M.A., Mus.B., born at Bristol, October 5, 1875, is a son of Mr. Daniel Wilberforce Rootham, the much esteemed musician of the western city. Mr. Cyril Rootham owes not a little of his early training in music to his father, and to those delightful evenings of the Bristol Madrigal Society, so long and so ably conducted by Mr. Rootham, Senr. He studied the organ at Clifton College, under the late Mr. W. F. Trimmell, and counterpoint and harmony under Mr. Cedric Bucknall, of Clifton. For eleven years he was a pupil at the Bristol Grammar School, proceeding from there to St. John's College, Cambridge, taking his B.A. degree in 1897, that of Mus.B. in 1900, and M.A. in 1901. He took 2nd Class Honours in the Classical Tripos, having at the same time to discharge the duties of organist and choirmaster in his last year, owing to the failing health of Dr. Garrett. During his undergraduate career he rowed in several



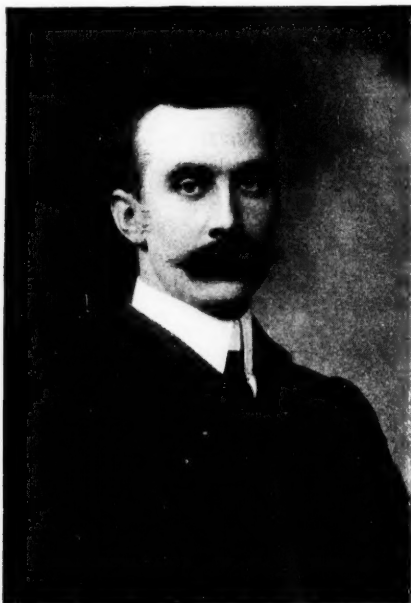
THE LIBRARY.

(From the 'College Histories' series. By kind permission of the publishers, Messrs. F. E. Robinson and Co. Photograph by Mr. J. Palmer Clarke, Cambridge.)

of the College boats, and also secured many 'pots' for running both at school and College.

Mr. Rootham then became a student of the Royal College of Music, where from 1897 to 1900

he studied under Sir Walter Parratt for organ and Sir Charles Stanford for composition. He held the post of organist and choirmaster of Christ Church, Hampstead, in succession to Dr. Walford Davies, from 1898 to 1901. In the latter year he obtained the organistship of St. Asaph Cathedral, a post he held for only six months,—‘six of the pleasantest months of my life,’—until he accepted the invitation to become organist of his old College three years ago. Mr. Rootham has strong inclinations towards creative achievement—‘composition is half my life,’ he says. His attainments in that direction include two String Quartets, Suite for orchestra, Suite for violin solo and orchestra, Ode for chorus and orchestra, ballad for baritone solo and orchestra, ‘Andromeda’ (a dramatic



MR. CYRIL BRADLEY ROTHAM, M.A., M.S.B.
ORGANIST OF ST. JOHN'S COLLEGE, CAMBRIDGE.
(Photograph by Mr. J. Palmer Clarke, Cambridge.)

cantata just now being completed), songs, part-songs, pieces for organ, violin, &c. It must not be forgotten that he gained THE MUSICAL TIMES Prize for the best part-song—a setting of the words ‘A Shepherd in a glade’—which appeared in our issue of June last.

For valued help rendered in the preparation of this article, the thanks of the writer are tendered to the Librarian of the College, Mr. James Bass Mullinger, for his kind permission to photograph the drawing on p. 777; to Mr. E. W. Lockhart, Sub-librarian, for interesting information upon some special books in the Library; to Mr. Cyril B. Rootham, Organist and Choirmaster; to Messrs. F. E. Robinson and Co., for the use of two views from their ‘College History’ series; and to Mr. W. Tams, the Master's butler, for his excellent photographs, three of which he took specially for this article.

DOTTED CROTCHET.

FRANK DAMROSCH.

A BIOGRAPHICAL SKETCH.

Thirty years ago Charles Kingsley visited America. At San Francisco he was invited to Berkeley University, where he delivered an address to the students on ‘Culture.’ The President of the University thus describes and epitomises Kingsley's words of wisdom:

‘His speech, so invigorating, yet so simple, will long be remembered—like a draught of pure water in a thirsty clime. The man was inspired, and felt every word that he spoke. . . . He urged the students also to cultivate the aesthetic faculty—a taste for music and the fine arts; to learn to appreciate grace and manners, and beauty of form, as studied by the Greeks, who produced the sculptors, painters, and musicians of old. He paid a special tribute to music. . . . Music was necessary to the rounding and finishing of the perfect character.’

This advice of the revered Canon, who was a philanthropist in the truest sense of the term, is applicable for all time and to all countries. It should serve as a stimulus to workers in the field of popular music, foremost among whom is the subject of this Biographical Sketch.

Franz Heino Damrosch—his first name after his godfather, Franz Liszt—was born at Breslau on June 22, 1859. He is the eldest son of Dr. Leopold Damrosch (1832-1885), a remarkable musician in many ways. A devoted classicalist and strenuous fighter for new ideas in music, Leopold Damrosch took an active part in the reform movement which had its origin at Weimar, where he held the position of solo violinist in the Grand Ducal orchestra. As a whole-hearted admirer and life-long friend of Wagner's, he went ‘begging around’ for money in order to relieve the financial strain of the master during his exile at Zurich. He conducted the first performance of the Overture to ‘Tannhäuser’ at Breslau to the additional accompaniment of hisses, but with dauntless courage he persevered until these signs of disfavour were replaced by applause. After having done splendid work in Breslau for twelve years, Leopold Damrosch was appointed in 1871 conductor of the Arion Society of New York. He founded the Oratorio Society of New York in 1873, also the Symphony Society in 1878, and in various enterprises proved himself to be not only a pioneer but a man of mark, full of earnestness for the art he loved and practised with untiring energy. His second son, Mr. Walter Damrosch, who succeeded him in his conducting appointments at New York, worthily upholds the musical traditions of the family.

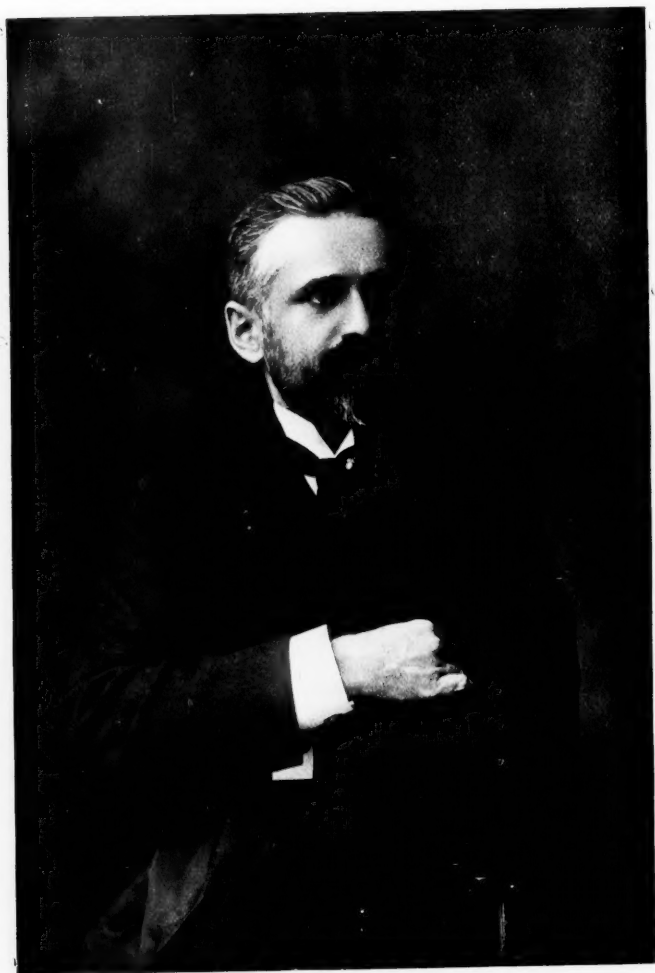
‘I was brought up in an atmosphere of music,’ Dr. Frank Damrosch tells us during his recent visit to London. ‘Liszt, Wagner, Tausig, Rubinstein—high priests of music—Joachim and other great musicians of the day were frequent visitors at our house in Breslau. As a boy, aged about five or six, I felt as proud as a peacock when I turned

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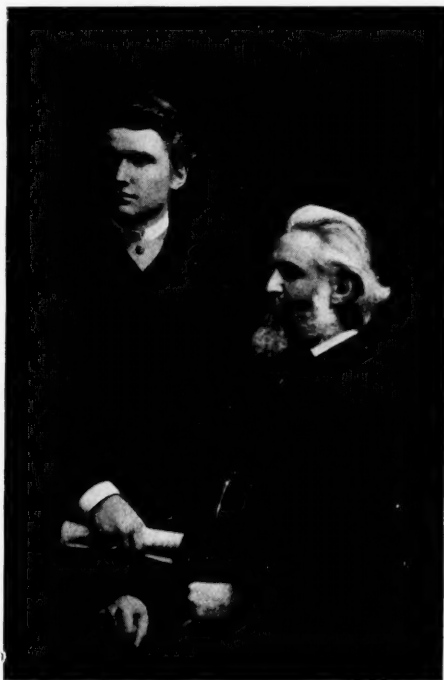
over the leaves of the quartet players who met under our roof. The idealist example set by my father instilled into me from my childhood a deep and abiding love of music in its highest and noblest forms. In America I studied under Pruckner, Jean Vogt, Von Inten, and Moszkowski, and my father gave me valuable hints in violin playing, especially bowing. A great event of my boyhood was the first visit to America of Hans von Bülow in the season of 1875-76. I attended all the rehearsals and concerts—the latter numbered 139—which he gave and in which my father co-operated. Von Bülow's performances of Bach and Beethoven were of the greatest educational value to me at this impressionable period of my life.

Upon emerging from his teens Frank Damrosch, who was having 'a too easy time at home,' determined to go out West for a year and to earn a living without depending upon music for his daily bread. He went to Denver, Colorado, with forty dollars in his pocket. For six weeks he applied at shop after shop, office after office, for a job, but without success. It was a terribly dull season and the youth became very home-sick. At last he found employment in a hat store, his duties being to scrub the floor of that head-gear emporium and to brush the hats of the customers. During the absence of 'the boss' he sold hats, and his wages were increased from 60 to 75, then to 100 dollars per month. At the end of the year he began to feel quite independent, and he might have ended his days as a hatter!

But all this time he felt that he was not in his proper element. In spite of his struggles and the drudgery of his business occupations, the artistic instinct within him reasserted itself, and he felt that the whole bent of his nature craved a musical existence. He made the acquaintance of a lawyer who played a fiddle: a second violin and a viola were also available for the making of concerted music, but no violoncellist! One day he saw an old violoncello for sale in a shop; this he purchased, and worked hard with Kummer's 'Violoncello School' in order to make up a string quartet. The players met every Sunday morning and scraped away to their hearts' content. The next step in the musical uplift of Denver was a bold one. Young Damrosch, in the spirit of a true enthusiast, sent a letter to every church singer in Denver asking them to meet at a certain hall in the city on Tuesday evenings regularly to practise vocal music under his direction. These choralizings were not only most successful, but were greatly enjoyed. From a social point of view they more than fulfilled their purpose, and the seeds of the love of music among the people were being sown by the young conductor with gratifying success and hopeful results. Those vocal practisings—made up of any material the zealous young conductor could find, and financed by him for five years—developed into the Denver Chorus Club, a title which showed the social nature of the organization.

'We performed oratorios,' says Dr. Damrosch, 'to the accompaniment of organ and strings played

by amateurs. On the afternoon of Washington's birthday (February 22, 1884) we decided to perform the "Creation." As the theatres were closed at that time of the day the bandsmen thereat were free from their duties. I therefore asked them to play at our concert and offered to pay them. They willingly agreed to come, but declined to accept any remuneration for their services. In fact it was a great enjoyment to them to exchange the horrible stuff they were in the habit of playing at the theatres for the genial strains of old Papa Haydn. The result of this venture was the formation of a private orchestral society which met every Sunday morning for the rehearsal of symphonies, &c.' It is not surprising to hear Dr. Damrosch say that this experience, as conductor of the orchestra, was



DR. LEOPOLD DAMROSCH AND HIS SON
MR. WALTER DAMROSCH.

invaluable to him. He rapidly made a name as a teacher of music. His services were in such demand that after four years of ups and downs in commerce, he gave up business and devoted himself entirely to music, except that he obtained a commission in the Militia, thus adding further variety to his experience of life.

The propagandist and educational spirit wherewith the nature of Frank Damrosch is so fully charged found a fresh and congenial outlet when he turned his attention to music for the children. 'We have no music in our schools,' the Superintendent of the Public Schools wrote to him in the spring of 1884: 'Will you not come and teach the children?'

He did, with the result that he was appointed Superintendent of Music in the Public Schools of Denver. This post greatly influenced his future career, inasmuch as it caused him to make a serious study of the then existing methods of teaching sight-singing to children. Thus in three branches of the art—choral, orchestral, and school-music—this enterprising lover of music in his early twenties proved to be a pioneer of the right stamp. A watch presented to him in 1884 by the Denver Chorus Club is one of his precious possessions as being a memento of those business and art-propagating days at Denver. The church appointments held by him at Denver were theologically varied: he was successively organist and choirmaster of the First Congregational Church, of the Synagogue, and of the Unitarian Church.

In the spring of 1885, on the death of his father, it was considered necessary that Frank Damrosch should return to New York to share with his brother Walter the responsibilities which Dr. Leopold Damrosch had left them. Great as was the sacrifice at that time of abandoning his work and position at Denver, in the end the change was of inestimable value to him. He accepted the post of chorus-master at the German Opera and retained it for six years until (in 1891) German opera in New York came, for the time being, to an end. Such free hours as were left to him were employed in teaching singing, pianoforte, and the theory of music, in conducting small choral societies, and instructing various classes in sight-singing. After the close of the German Opera he was elected conductor of the 'Musurgia,' a male-voice choral society; of the 'Choral Club,' a society of mixed voices; of the Oratorio Society of Bridgeport, Connecticut; of the Newark Harmonic Society; and he became organist to the Society of Ethical Culture. From these duties he retired after some years, as other more important work came to him.

An interesting period in the life of Frank Damrosch has now to be considered. In 1892 he organized the People's Singing Classes for the benefit of the working people in New York. He says: 'Among those who attended my classes in sight-singing were some wealthy ladies who assured me that the power they had acquired of singing from notes at sight was to them a greater source of pleasure than anything which money could buy. This knowledge fired me with the desire to spread the love and culture of good music among the people, to help them to make their own music and enjoy its uplifting influence. These classes are held three times a week in various parts of New York and its neighbourhood. The street is often black with people eager to enter the hall in which the class is held. That those who join attend seventy-five per cent. of the practisings is a sufficient proof that they like to come. The teachers give their services, each pupil pays a nominal fee of ten cents per lesson, music is provided free, and we have a balance of between five and six thousand dollars in the bank. In the first year we had an attendance of 700 pupils, now we number about 2,000 students a year.'

A neat little circular, published by the People's Choral Union of New York (at 41, University Place), may be quoted from in order to show the scope of this excellent organization and the scheme of its vast educational operations. The cover of the booklet asks a question—

CAN YOU SING THIS?



IF NOT, READ INSIDE.

The first three pages of the 'inside' contain the following information:

If you cannot sing by note, the

People's Singing Classes

will teach you to do so.

No previous knowledge of music is necessary, as you will be taught to read music at sight.

No trial of voice required.

The classes are open to every man over eighteen and every woman over sixteen years of age.

The only charges are the dues, ten cents each lesson, payable only for the lessons you attend. The music will be furnished free.

The teachers of these classes are personally selected by Mr. Frank Damrosch and are in close touch with him. Most of them have had several years' experience in the work of the People's Singing Classes.

The season comprises a course of about thirty lessons, once a week, from October until April.

Attendance at any of the elementary classes for two-thirds of the lessons entitles the members to admission to the advanced class and later to the chorus of the People's Choral Union, which is under the personal direction of Mr. Frank Damrosch.

The People's Singing Classes were founded by Mr. Frank Damrosch in 1892 to promote the love and culture of *good music* among men and women in a simple yet thorough way. They are under the management and supervision of the People's Choral Union, organized 1894, incorporated 1900.

The movement is a co-operative undertaking between teachers of music and the music-loving people, self-governing and self-sustaining. The members' dues pay all expenses, and no wealthy patronage is ever invoked. The services of all members, including the director and teachers, are given free.

In this connection mention must be made of a book entitled 'Popular Method of Sight-singing' from the pen of Dr. Frank Damrosch, founded on the 'movable doh' system.

Growing out of the People's Singing Classes—which meet in twenty different parts of New York—are the Advanced Classes, numbering about 1,000 men and women. This is now an incorporated society called the People's Choral Union, meeting under his personal direction every Sunday



'DIE HEIMBURG,' SEAL HARBOR, MOUNT DESERT ISLAND, MAINE.

The summer residence of Dr. Frank Damrosch.

afternoon for the study of the masterpieces of oratorio. Like the Singing Classes, the People's Choral Union is entirely self-supporting, and the work Dr. Damrosch and his assistants are doing is far-reaching in its influence for good among the working people of the United States; moreover it is not surprising to learn that, through the influence and inspiration of the subject of this sketch, similar classes have been started in other cities, one of the most successful being at Toronto, Canada. The *raison d'être* of the People's Choral Union and of the People's Singing Classes in New York may be judged from the following Christmas greeting from the Director to his large family of singers:

To all members of the People's Choral Union
and of the People's Singing Classes, Greeting:

Bound together in harmony by the music of the great tone-poets, uplifted by it to a realization of the best that is within us, and with the power we have gained through our song to bring beauty and sweetness into the lives of others—let us go forth joyfully to spread the message of 'Peace on Earth, Good Will toward Men!'

FRANK DAMROSCH,
*Director People's Choral Union
and Singing Classes.*

The Musical Art Society is another New York organization which owes its origin to his eager enterprise. This consists of a chorus of sixty professional vocalists, all carefully selected for quality of voice and good musicianship, who sing *a capella* choruses of the old Italian and Flemish schools and of modern composers. 'Each singer

is paid twenty-five dollars a concert,' Dr. Damrosch tells us, 'this sum including attendance at as many rehearsals as I consider necessary, and each concert costs \$4,000. The programmes are arranged in three divisions—Part I., the old school; Part II., an instrumental piece, concerto, &c., by way of relief; and Part III., some English madrigals, or something by Brahms or Cornelius. In Carnegie Hall, where the concerts are given, is a large end gallery, which is occupied by the members of the People's Choral Union to the number of 900. Not only do they have the educational advantage of hearing some of the best unaccompanied music beautifully and artistically performed, but they also, from that elevated position, take part in the concert.' 'How do you manage that?' we ask. 'Well, when we do a Bach church cantata the 900 sing the chorale, and I assure you the effect is quite beautiful as the voices singing those simple strains float down from the far-away distance. In the setting of the 134th Psalm by Jan Pieters Sweelinck, based upon the Old rooth tune, the melody, sung *ppp*, greatly moved the audience and us on the platform with its beauty and grandeur as sung by those artistically-minded working people. It carried us four hundred years back, and I was immensely gratified when the occupants of the gallery said to me—referring to the whole Psalm—"Could not we sing that?"'

The following is a typical programme of a concert given by the Musical Art Society of New York, the tastefully got-up book of words, with a frontispiece portrait of J. P. Sweelinck, having

the advantage of notes and translations by Mr. H. E. Krehbiel :

December 17, 1903.

PART I.

Ave Maria	<i>Palestrina.</i>
Old German Christmas Songs : Weihnachtsgesang (1452). Weihnachtslied (1430).	
Gaudete Omnes (Five Voices)	<i>Sweelinck.</i>
Old German Christmas Songs : Oh Freude über Freud'	<i>Eccard.</i>
Stille Nacht, Heilige Nacht	<i>Bortniansky.</i>
Psalm xxxix.	

PART II.

Concerto in F major for two wind choirs and string orchestra	<i>Handel.</i>
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PART III.

Fusca, in thy starry eyes. Ballet for Five Voices	<i>Tomkins.</i>
Four Songs : Morgen ; Mittag ; Abend ; Nacht	<i>Lassen.</i>
All meine Herzgedanken } Im Herbst	<i>Brahms.</i>
Schön Rothraut } Sommerlied	<i>Schumann.</i>
Talismane }	

Yet another artistic iron in the fire has to be placed to the credit of Dr. Damrosch's industry and organizing faculties. Seven years ago he was appointed Supervisor (director) of singing in the Public Schools of New York. This post at once gave him 300,000 juvenile pupils exclusive of 7,000 school teachers! In this he has the help of twenty-six assistants who work different districts, each teacher giving a class-singing lesson of ten to fifteen minutes every day in the various schools of the city. At the age of six each child joins the singing-class, and by the time he (or she) is fourteen, three-part songs are performed at sight. In addition to sight-singing (from the staff notation), voice culture is taught, and the artistic rendering of songs, their poetic import, &c., are dwelt upon and encouraged in every way. Who can estimate the influence of such work on the musical taste of the rising generation?

Again : six years ago he organized the Symphony Concerts for Young People, which he conducts. These educational music-makings are held in Carnegie Hall on six Saturday afternoons during the season. They pay their way, nearly the whole house being subscribed for at the commencement of the season, though generous-hearted Mr. Carnegie is quite prepared to meet any deficit. 'The seats upstairs are very cheap,' says Dr. Damrosch, 'and are occupied by teachers and pupils from the elementary schools to the number of 1,500. The programmes are short—not more than three or four numbers. I give a short explanation of the Symphony, &c., about to be played—an analysis of its form, illustrated by excerpts played by the orchestra, and then we play the work right through.' There is a good deal of elasticity in the term *Young* as regards the people who attend these delightful concerts, as their ages range from six to sixty ; but the three-scorers who greatly enjoy those full-scores are young in spirit in spite of their grey

hairs. And why not, under the rejuvenating influences of music? In concluding this interesting feature of Dr. Damrosch's musical life we give an outline of one season's programmes :

OUTLINE OF THE PROGRAMMES.

No. 1

Overture to 'Euryanthe'	<i>Weber</i>
Ballet-music from 'Orpheus'	<i>Gluck</i>
Marche Militaire	<i>Schubert</i>

No. 2

'A Midsummer Night's Dream.' Comedy by William Shakespeare, with Overture and Incidental Music by Mendelssohn	
(The Play to be read. The Music to be performed by full orchestra, ladies' chorus and solo voices.)	

No. 3

Suite, 'Peer Gynt'	<i>Grieg</i>
Norwegian Melodies	<i>Svendson</i>
A Swedish Wedding March	<i>Södermann</i>

No. 4

Pastoral Symphony (No. 6, in F)	<i>Beethoven</i>
Hungarian Dances	<i>Brahms</i>

No. 5

Phæton—Symphonic Poem	<i>Saint-Saëns</i>
Minuet	<i>Boccherini</i>
Polonaise, from Suite No. 3	<i>Tschaikowsky</i>

No. 6

Siegfried's Rhine Journey) From 'Die Siegfried's Funeral March) Götterdämmerung' Wagner	
Overture : Introduction to Act II. and Spinning Chorus from the 'Flying Dutchman'	<i>Wagner</i>
With Solo and Chorus of Maidens.)	

SOLOISTS.

At the first concert, Mr. Ossip Gabrilowitch, Pianist. Arrangements are being made with a well-known actor to read the 'Midsummer Night's Dream.' Miss Maud McCarthy and Miss Helen Henschel.

Accompanying the above 'outline' is a statement which gives the 'why and the wherefore' of the Symphony Concerts for Young People. It reads thus :

The name of these Concerts indicates the idea which four years ago prompted their establishment, but it also suggests a limitation which does not really exist. In the pursuit of the original intention, a far wider range of usefulness at once revealed itself. Many truly musical persons find in the usual Orchestral Concert a labyrinth of bewildering beauties, in which they too often lose the path. Of these 'older' people, many have become faithful attendants at the Concerts, enjoying with the 'young' people, whose taste must be directed, the charm and variety of the programmes.

In the brief explanations which precede the orchestral numbers, Mr. Damrosch aims primarily, by the exposition of the separate themes and of their weaving together, to teach the ear to listen to the details while the mind grasps the unity of the composition. He seeks further, by declaring the meaning of the themes and by bringing out the emotional qualities of melody and treatment, to show how deep and broad is the significance of true music, desiring so to fix it upon the memory that its value shall transcend the mere enjoyment or excitement of the moment.

That young people appreciate these Concerts is abundantly attested in the frank and intelligent comments and lively discussions frequently overheard.

That teachers have found them full of helpful suggestions has been many times gratefully acknowledged.

That older people thoroughly enjoy them may be seen in every audience, many responding to the beauties of the programme and others doubtless echoing the regret expressed by a subscriber that these things had not been

explained to him in his youth, so that he might always have heard with two ears instead of one. To hear not only with both ears, but with the understanding, these are questions of gradual training and culture, by which we may finally come to know the inward sense as well as the outward beauty of music.

Not the least important of Dr. Damrosch's multifarious musical duties is the conductorship of the Oratorio Society of New York, a post he has worthily held since 1898. This, the oldest and most important choral organization in New York, was founded by Dr. Leopold Damrosch in 1873; Mr. Carnegie is the President. With an enterprise characteristic of its conductor, this Society gave the first performance in America of Sir Edward Elgar's 'The Apostles,' an event which took place on March 24, 1904, in the Carnegie Music Hall. Dr. Damrosch conducts two societies in Philadelphia—the Orpheus Club (60 male voices) and the Eurydice Society (120 ladies' voices), both these appointments dating from 1897. He has recently accepted the leadership of the Mendelssohn Glee Club, an organization of male singers which is one of the oldest and best in the country.

At present Dr. Damrosch is doing preparatory work for the organization of a new school of music in New York for which large endowments have been secured. In regard to this important venture, he says: 'The School of Musical Art will aim to give to all students a broad and thorough musical education. No student will be permitted to study only one branch of the art, but will be required to pursue a prescribed course, which will include all the subjects necessary to a good all-round education in music. The best teachers—to be secured in Europe and America—will comprise the Faculty, and the school will aim only for the highest artistic ideals.'

Finally, Dr. Frank Damrosch is an artist-minded musician of relentless energy. 'Picking up,' hard work, thoroughness, philanthropic aims and organizing zeal, seasoned with a genial temperament and commendable modesty, are qualities that have combined to make him a man of mark and one to be esteemed for his own and for his work's sake. In June last Yale University conferred upon him the honorary degree of Doctor of Music. The general satisfaction resulting upon this unsought distinction cannot be better summarized or expressed than in the following extract from the *New York Sun*, a quotation which may fitly close this biographical sketch:

'Yale University did a graceful and appropriate act in conferring the degree of Doctor of Music on FRANK DAMROSCH, supervisor of music in the public schools in this city. No other man has done as much as Mr. DAMROSCH for the spread of musical taste and intelligence in New York. His Saturday afternoon concerts, with explanatory lectures, and his singing classes for the people have brought many thousands into close communion with great and refining works of art. And withal Mr. DAMROSCH is so modest that honor has to seek him, for he has never courted notoriety.'

Occasional Notes.

The shepherds on the lawn,
Or ere the point of dawn,
Sat simply chatting in a rustic row;
Full little thought they than
That the mighty Pan
Was kindly come to live with them below:
Perhaps their loves, or else their sheep,
Was all that did their silly thoughts so busy keep.

When such music sweet
Their hearts and ears did greet
As never was by mortal finger strook,
Divinely-warbled voice
Answering the stringed noise,
As all their souls in blissful rapture took:
The air, such pleasure loth to lose,
With thousand echoes still prolongs each heavenly close.

Nature, that heard such sound
Beneath the hollow round
Of Cynthia's seat the Airy region thrilling,
Now was almost won
To think her part was done,
And that her reign had here its last fulfilling:
She knew such harmony alone
Could hold all Heaven and Earth in happier union.

At last surrounds their sight
A globe of circular light,
That with long beams the shamefaced Night arrayed;
The helmèd cherubim
And sworded seraphim
Are seen in glittering ranks with wings displayed,
Harping in loud and solemn quire,
With unexpressive notes, to Heaven's new-born Heir
Such music (as 'tis said)
Before was never made,
But when of old the Sons of Morning sung,
While the Creator great
His constellations set,
And the well-balanced World on hinges hung,
And cast the dark foundations deep,
And bid the weltering waves their oozy channel keep.

Ring out, ye crystal spheres!
Once bless our human ears,
If ye have power to touch our senses so;
And let your silver chime
Move in melodious time;
And let the bass of heaven's deep organ blow;
And with your ninefold harmony
Make up full consort to the angelic symphony.

JOHN MILTON.

From the Hymn *On the Morning of Christ's Nativity*,
written in 1629.

Two musical men have been elected mayors of their respective cities—Councillor T. W. Taphouse, M.A., to the Mayoralty of Oxford, and Mr. Daniel Harrison to the Mayoralty of Lichfield. The former—concerning whom we gave an illustrated article in our October issue—is a well-known figure in musical circles, while the latter has been one of the Vicars-Choral of Lichfield Cathedral since 1878. This is not the first time that a Vicar-Choral of Lichfield has held a municipal office in the city, as in 1570 and in 1575 one John Walktate was junior Bailiff, and again in 1590, when Queen Elizabeth visited Lichfield, this worthy singing-man was elected Senior Bailiff, whose office at that time was equal to that of chief magistrate. Congratulations to the two musical Mayors of Oxford and Lichfield.

The issue of the letter M portion of the 'New English Dictionary' excites curiosity as to the references therein to the word Madrigal. The editor of this section, Mr. Henry Bradley, has to admit that the origin of the word is obscure. He traces it to the Italian word *mandria*, a herd, and the Latin *mandra*, a fold, hence a madrigal is a pastoral song. The Dictionary gives the year 1588 as the earliest use of the word, and that in a title-page:

Mysica Transalpina. Madrigales translated of foure, fife, and sixe parts, chosen out of diuers excellent Authors, with the first & second part of La Verginella, made by Maister Byrd, vpon two Stanz's of Ariosto, and brought to speake English with the rest. Published by N. Yonge, in fauour of such as take pleasure in Musick of voices.

Imprinted at London by Thomas East, the assignè of William Byrd, 1588. Cum Priuilegio Regiæ Maiestatis.

The next reference is to Thomas Nashe's 'Christ's Teares over Jerusalem' (1593), the extract being: 'Their merry-running Madrigals, and sportiue Base-bidding Roundelayes.' Passing over the familiar works of Morley, we come to Milton, who, in his 'Areopagitica': a speech for the liberty of unlicensed printing' (1644), asks: 'Who shall silence all the airs and madrigals that whisper softness in chambers?' The references to Playford, in his 'Skill of Musick' (1674), and Burney, in his 'History of Music' (1789), need not be quoted as they are quite familiar.

For an early instance of the use of the word Madrigal as a song, or ditty, Mr. Bradley quotes Robert Greene who, in his 'Menaphon' (1589) says: 'If a wrinkle appeare in her brow, then our shepheard must put on his working day face, and frame nought but dolefull Madrigalls of sorrowe.' Christopher Marlowe (1593) is next mentioned in his charming poem 'The passionate Shepherd to his love,' which begins:

Come live with me, and be my love,
And we will all the pleasures prove,
That hill and valley, dale and field
And all the craggy mountains yield.
There will we sit upon the rocks,
And see the shepherds feed their flocks,
By shallow rivers, to whose falls
Melodious birds sing madrigals.
And if these pleasures may thee move
Then live with me and be my love.

Students of Shakespeare will remember that some of these lines have found their way into 'The Merry Wives of Windsor,' and has not Sterndale Bennett most delightfully set them for four voices? Milton must again be quoted. In his 'Comus' (1634) the Elder Brother says, addressing Thyrsis:

Thyrsis! whose artful strains have oft delayed
The huddling brook to hear his madrigal
And sweetened every musk-rose of the dale.
How camest thou here, good swain?

If the 'New English Dictionary' does not throw any fresh light on the origin of the word Madrigal, it certainly furnishes no misleading information on the subject as does a popular Encyclopædia. In that work, after setting forth a brief history of the madrigal, the writer of the article refers his readers to a book—presumably one of reference—published in America, a tiny tome which proves to be a collection of poems called 'Madrigals'!

The following is from an auctioneer's catalogue:

Lot 191. A carriage foot warmer, a violin and bow, a folding music stand, a frame of folding camp-chair, and a metronome.

As a sequel to the article on Norwich Cathedral in the November issue of THE MUSICAL TIMES the following additional notes may not be without interest. The epitaph on the monument of Richard Ayleward, a 17th century organist, is thus given in Sir Thomas Browne's 'Repertorium' (1712 edition):

Here lyeth interred the Body of *Richard Ayleward*, Organist of this Place, who was born at *Winchester*, And died here the 15th of *October*, *An. Dom.* 1669. In the 43rd Year of his Age.

Here lies a perfect Harmonie
Of Faith and Truth and Loyaltie;
And whatsoever Vertues can
Be reckon'd up, was in this Man.
His sacred Ashes here abide,
Who in God's Service liv'd and died.
But now, by Death, advanced higher,
To ferve in the Celestial Quire.

God fave the King.

Carrying on the Jenny Lind traditions of hospital benevolence, Madame Albani, Mr. Santley, and Mr. William Green, the local orchestra and chorus gave their services (as did Dr. Bates, the Cathedral organist, who conducted) at a performance of Mendelssohn's 'Hymn of Praise,' given in the Nave of Norwich Cathedral on January 9, 1902. This music-making, organized by the Dean, resulted in the sum of £1,000 towards the endowment fund of the new Jenny Lind Hospital. Reference was made to the long term of office, fifty years, enjoyed by Osbert Parsley, a distinguished 'singing-man' of the 16th century, mentioned by Thomas Morley. At the present time the senior lay-clerk, Mr. Henry Thouless, has raised his voice in the Cathedral for more than half-a-century, first as a chorister under Dr. Buck, and subsequently as a tenor singer; moreover Mr. Thouless is a tenor in another sense, in that he plays the viola in the orchestra of the Norwich Philharmonic Society. Dr. Mann says that the old name of Pull's Ferry, Norwich—which he thinks should be called *Bull's Ferry*—is Sandling's Ferry, called after a former lay-clerk who sang with Osbert Parsley in the choir of Norwich Cathedral.

At a recent banquet of the Musicians' Company, Mr. W. J. Galloway, M.P., stated that he had had an interview with the Prime Minister, and that he thought he was justified in saying that the grievous injury due to the operations of the pirate music-sellers would be removed in the next Session of Parliament. Mr. W. P. Fuller, Mr. Arthur F. Hill, and Mr. Alfred H. Littleton have been elected to serve on the Court of Assistants of the Company.

It is said that nothing is improved by translation—except Bishops. Before us is a booklet of Press notices of a young violinist who has recently visited this country. From this document we learn—as set forth in English translations from foreign journals—that 'he (the artist in question) thinks with Beethoven, prays with Schubert, and sings with Mendelssohn.' Again: 'his violin sang as if it were seized by a profound passion, which, unable to utter a word, only knows awe and terror.' All this may be taken to imply that the young man is above reproach, and that he is not a pa g n inny.

The San Carlo Opera Company's successful six weeks' season, which was announced to close on Saturday, November 26, has been principally devoted to Italian operas. The performances of 'Faust,' 'Carmen,' and 'Lohengrin' were only moderately good: it was, as one would naturally expect, in works by Italian composers that the company achieved marked and well-deserved success. To the operas mentioned last month (p. 716) we may add Verdi's delightful opera 'Un Ballo in Maschera,' Puccini's 'La Bohème,' Mascagni's 'Cavalleria Rusticana,' Leoncavallo's 'Pagliacci,' and during the last week Verdi's 'Otello.' There were many excellent artists in the company, but Madame Giachetti proved herself to be specially gifted. Signor Caruso and M. Maurel added to the brilliancy of the season: neither of them however was an actual member of the San Carlo Company. We must not omit to mention the conducting of Signor Campanini. An important event of the season was the production on November 8 of Signor Cilèa's Opera 'Adriana Lecouvreur,' based on Scribe and Legouvé's clever and well-known play 'Adrienne Lecouvreur,' the title-role of which is specially associated with Madame Sarah Bernhardt. A good play when turned into an opera-book is seldom satisfactory, and although there are effective scenes in the one in question, the intrigues developed with rare skill by the French playwrights have had to be so condensed as to be almost unintelligible to anyone unacquainted with the original. As to the composer's music it is fresh, clever, and genial. The opera, produced at Milan only two years ago, has already been performed in many cities in Italy and elsewhere. It has been given here four times and was received with marked favour; but whatever its future destiny, it has brought the composer—who, by-the-way, is a professor of harmony at the Florence Conservatorio—into prominent notice. Signor Cilèa was present at the first performance of his work in England, when he received a specially enthusiastic welcome.

Mr. Robert Buckley, of Birmingham, writes:

From the first hearing of the violin solo in the Tenth Variation of the theme in Tchaikovsky's Third Suite I have been conscious of a strange familiarity for which I could never account.

A few days ago, however, I came across the following air, one of a number taken down by me before 1861—most likely about 1858 or 1859—from the singing of villagers in a remote parish to which modern civilization has hardly reached even now:

TSCHAIKOVSKY'S AIR.



OLD ENGLISH AIR: 'As I went walking through the meads.'



Having regard to the celebrity of the Russian composer, the coincidence may be considered worthy of notice.

The concerts of Old Chamber Music given by Miss Grace Sunderland and Mr. Frank Thistleton are distinctly interesting by reason of the out-of-the-way nature of their programmes. At the concert given (at Broadwood's) on November 22, No. 4 in the programme read thus:

Trio: L'Apothéose de Corelli, for Two

Violins and Piano François Couperin
(First Performance in England.) (1668-1733)

1. Grave.—Corelli, at the foot of Parnassus, begs the Muses to receive him.
2. Allegro.—Corelli, charmed with his kind reception on Parnassus, gives expression to his joy! He goes on with his companions.
3. Moderato.—Corelli drinks of the Fountain of Hippocrene: his companions go on.
4. Vivace.—The enthusiasm of Corelli caused by the water of Hippocrene.
5. Molto Moderato.—Corelli sleeps after his enthusiasm: his companions play the following Lullaby very softly.
6. Vivace.—The Muses awaken Corelli and place him by the side of Apollo.
7. Allegro ma non troppo.—Corelli expresses his thanks.

First Violin—MR. FRANK THISTLETON.

Second Violin—MR. ROYSTON CAMBRIDGE.

Piano—MISS GRACE SUNDERLAND.

This quaint specimen of programme music is entitled—in its original publication—'Les Goûts réunis, ou nouveaux concerts, augmentés d'une Sonade en Trio, intitulée: Le Parnasse ou l'apothéose de Corelli' (1724). In scope and *naïveté* this programme-work of the French composer may claim a certain affinity with the Bible Sonatas of Johann Kuhnau, as described by Mr. J. S. Shedlock in his informing book 'The Pianoforte Sonata,' and in the compositions themselves as edited by Mr. Shedlock.

St. Cecilia's Day was most pleasantly celebrated by a dinner, at De Keyser's Hotel, given by the Livery Club of the Worshipful Company of Musicians. Not the least enjoyable feature of the occasion was the delightful selection of Cecilian music, admirably arranged by the Treasurer of the Club, Mr. Arthur F. Hill. The daintily got-up programme was in perfect taste and the music most admirably performed.

The Lincoln Triennial Festival is announced to be held on June 28 and 29, 1905, when the following works will be performed in the Cathedral: Festival Te Deum (Dvorák), Voces Clamantium (Parry), Prelude and Angel's Farewell from 'The Dream of Gerontius' (Elgar) (conducted by the composer), Requiem (Brahms), Unfinished Symphony (Schubert), and 'Israel in Egypt' (Handel). At the orchestral concert will be performed Elgar's 'In the South' Overture and Cowen's 'A Phantasy of Life and Love' (both works conducted by their respective composers), Beethoven's Eighth Symphony, Tchaikovsky's 'Caisse-Noiseuse,' in addition to Wagner's 'Rule, Britannia' Overture, its first Festival performance. The band and chorus will consist of over 500 performers, and Dr. G. J. Bennett, organist of the Cathedral, as heretofore, will conduct the Festival.

Purle in D. 'Whosoever drinketh' (Sterndale Bennett).

In sending the above extract—from a list of cathedral services in a provincial city—a correspondent says, not without a grain of truth:

Surely here is a pearl indeed—a veritable gem of the 'first water,' if not of the purling stream.

A VISIT TO KING'S LYNN.

WITH NEW BURNEYIANA AND ARNEIANA.

The seeker after invigorating sea breezes will find them in Norfolk. If perchance he should fix upon Hunstanton for his ozone sojourn, he may derive additional enjoyment from visits to Sandringham, Castle Rising, and King's Lynn. Some notes, with illustrations, on the first two of this trio of places will appear in due course; in the meantime those readers of *THE MUSICAL TIMES* who are unacquainted with King's Lynn may perhaps be glad to know something about that ancient seaport town and its musical associations.

In the reign of William Rufus, Herbert de Losinga, the first Bishop of Norwich, 1091-1119, founded the church of St. Margaret, dedicated in 1101. The place was originally called *Lenne Episcopi* (Bishop's Lynn), a name it retained until the reign of Henry VIII., when it was changed to King's Lynn, or Lynn Regis. The Great Eastern Railway Company and some books of reference have shorn the town of its regal prefix, but the post-office authorities have not countenanced this decapitation. In 1204 King John granted a charter to the borough, which, in the reign of Edward I., was one of the principal ports of the Kingdom. Among the many treasures preserved in the strong-room of the Guildhall is that great pride of the town, King John's cup, misnamed, but probably dated 1380. Made of silver-gilt, its enamels are very fine, and it should be seen rather than described. There is also the 'Red Register of Lynn' (1310), an early paper book, and the Hall books (the Corporation records), perfect from 1423. The Guildhall, formerly the Hall of the Trinity Guild, built in 1410, contains a fine Gothic window and a Renaissance porch of flint and stone.

Outside the town and situated amidst pleasant surroundings is the small octagonal building of red brick called the 'Red Mount.' It stands on a green mound called Guanock Hill, and its walls enclose a perfect gem of 15th century architecture—a church in miniature, having nave, transepts and choir vaulted in stone of exquisite design. To quote from Mr. E. M. Beloe's excellent guide,* 'All the carved work is of the

most tender and beautiful design and perfect execution.' This most interesting building of mediæval times has passed through various vicissitudes, but in 1828 it was put into its present condition by public subscription, and it is now under the care and protection of the Corporation. Grey Friars Tower, built of brick, and a kind of octagon rising on arches east and west, is all that is left of the Monastery of that name, while the South Gates of the town remain as an example of mediæval fortification. St. Nicholas Chapel

(1410-1419), originally called '*pulcherrima Capella sancti Nicholai*,' is a good specimen of Perpendicular work; its fine south porch is of remarkable beauty, other features of interest being the west window of eleven lights, the carving on the reading desks, the 15th century eagle, and the perfect roofs.

At the Grammar School Eugene Aram was at one time an usher. Here is an extract from the Corporation records relating to his appointment:

Tuesday, 14 February, 1758. Mr. Knox having informed this house by letter that he had dismissed John Birkes his late usher and had engaged *Eugenius Aram* in his stead, subject to their approbation, the said *Eugenius Aram* is approved of by this house during the pleasure and under the controul and power entirely of the said Mr. Knox. And it is ordered that the Usher's salary be paid to Mr. Knox during the pleasure of this house.

Another extract from the Corporation records is of special interest by reason of its connection with Dr. Charles Burney, who, it will be

remembered, was organist of St. Margaret's Church, King's Lynn, from 1752 to 1759:

Tuesday, 29 August, 1758.—Agreed and ordered by the Mayor, Aldermen, and Common Council that a yearly salary of £20 be paid by the Mayor and Burgesses to Mr. Charles Burney, organist, as an encouragement for him to remain and teach musick in this Town, and that the salary commence from Michaelmas next and continue during the pleasure of this House.

This information—now for the first time made public—furnishes an instance of a municipality subsidizing an organist of a parish church in order to



ST. MARGARET'S CHURCH, KING'S LYNN.

(Photograph by kind permission of Mr. E. M. Beloe.)

* 'The Red Mount, King's Lynn,' by Edward Milligen Beloe, F.S.A. Lynn: Foster and Bird, Ltd. 1897.

induce him to remain in the town as a teacher of music.*

Yet another Burney reference, resulting from the researches of the indefatigable Dr. A. H. Mann. The *Norwich Mercury* of September 11, 1757, contained the following advertisement, in which the name of the famous historian of music appears :

LYNN REGIS, Norfolk. On Tuesday the 11th of October there will be a performance of Sacred Musick in St. Margaret's Church, which will begin precisely at 3 o'clock in the afternoon ; and in the evening there will be a Ball, at the Town Hall.

Tickets to be had at Mr. Burney's house in High Street.

No less interesting is a presumed connection between King's Lynn and the composer of 'Rule, Britannia,' discovered by Mr. Edward M. Beloe. It will be remembered that Dr. Burney was a pupil of Dr. Arne. What more natural therefore than that Arne should have visited Burney at King's Lynn during the latter's organistship at St. Margaret's Church? In the parish of Gaywood (an eastern suburb of King's Lynn) is 'Reffley Spring,' a chalybeate spring much frequented in a picnician sense. Now Arne wrote a short work entitled 'Reffley Spring: a cantata composed for the dedication of the water to the Deities of Love and Social Enjoyment.' The score of this cantata contains the information that 'Reffley Spring rises in a little Wood, about two miles from Lynn in the County of Norfolk.' There is no known record of the performance of 'Reffley Spring,' or of the author of the libretto of the cantata ; but he may have written it to be performed at Reffley Spring, or at one of the Gardens then in vogue in London. At all events, the subject probably suggested itself to Dr. Arne during a visit he most likely paid to King's Lynn as the guest of his former pupil Charles Burney, then residing there.

King's Lynn can boast of its stately parish church of St. Margaret's, although the building has been considerably reduced from its original cathedral-like proportions. Cruciform in shape, in length 236 feet, width 80 (formerly 132) feet, this fine church contains specimens of Norman and Early English, also Decorated and Perpendicular styles of architecture. The twin western towers are massive in construction and one of them (the south tower) is hoary with age. Upon entering the church a very

remarkable leaning of the northern tower at once arrests the attention of the visitor, but this is only perceptible from the *interior*, as when this tower was rebuilt externally—in 1452, at the cost of the Corporation—its perpendicular was righted on the outside. One of the towers was formerly surmounted by a spire ; but it was blown down in 1741, and destroyed in its fall part of the nave, and in 1742 or 1743 the central lantern was wantonly removed. In 1745 the nave and aisles were rebuilt, and the Trinity



THE GUILDHALL, KING'S LYNN.

(Photograph by kind permission of Mr. E. M. Beloe.)

Chapel in the north aisle was pulled down in order to widen the street, this iconoclastic procedure having been allowed rather than that one or two houses should have been pulled down!

The connoisseur of brasses will find his heart's delight in this church, which contains two splendid specimens

* The above extract may be added to the biographical sketch of Dr. Burney, which appeared in THE MUSICAL TIMES of July, August, and September, 1904.

unrivalled for size or beauty of execution. One of these—measuring nearly 9 by 5 feet, the effigies nearly six feet high!—is of Robert Braunch and his pair of wives, Leticia and Margaret: A.D. 1364. In the lower part of this magnificent brass is depicted a peacock feast, a number of guests being seated at a table, while a servant is in the act of bringing in the dainty dish to the carver; meanwhile the attendant minstrels, standing at each end of the table, are making



THE ORGAN AND JACOBÆAN SCREEN IN
ST. MARGARET'S CHURCH.

(Photograph by Mr. Charles Smith, Junr., King's Lynn.)

appropriate music with the crwth, the lute, and other old-world instruments, in harmonious strains. A splendid Jacobean screen, shown in the above photograph, and the unusually long clerestory are among some of the remarkable features of this magnificent parish church.

In 1677 Bishop Anthony of Norwich issued a faculty for the erection of an organ 'near the third pillar two

arches distant from the pulpit at the west part of the pillar or thereabouts.' No name is given of the builder of this organ, which was 'adorned with proper figures' and given by Thomas Thetford (the Mayor) and others. Was this the Dallam organ? If so, it must have been by George Dallam, the last-named of that well-known family of artists. In 1697 Christian Smith—referred to as 'of the parish of St. Gyles in the fields, Westminster, organ-maker—repaired the organ at a cost of £45; he added a trumpet stop for £20 and agreed to tune the organ at a salary of 20s. per annum.

Soon after the appointment of Burney as organist of St. Margaret's (in 1752), the matter of a new organ engaged the attention of the Mayor and Corporation. A Minute—dated October 12, 1752—states that 'the organ erected in 1676 (which was then an old one removed from a college in Cambridge) is so much decayed in its several parts as to be rendered useless.' Assuming this was the Dallam organ, from which college in Cambridge did it come? It is not necessary to set forth in detail the loan methods whereby the Mayor and Corporation proposed to raise moneys for 'the new organ, new galling and finishing the church, paving with cobbles (there to this day) and enlightning the Saturday market,' &c.—suffice it to say that on September 14, 1753, it was agreed 'that the new organ now building by John Snetzler be directly sent from London by land, if the charge of land carriage thereof do not exceed three shillings per hundred.' Snetzler then lived in Oxford Road, now Oxford Street. In December Mr. Bidwell was paid the sum of £36 19s. for the carriage of the new organ, which weighed, with the cases, 164 cwt. 1 qr. The cost of the instrument (£700) was defrayed by the Corporation. Unfortunately no specification of this famous Snetzler organ is to be found in the records; but it contained the first dulciana stop, which, with other Snetzler stops, is retained in the present instrument.

One of Burney's predecessors in the organistship was Gabriel Barlow, a gentleman who in his will directed his wife 'to prosecute the executors of his mother-in-law for a silver tankard that Mrs. Sarah Tolls, his aunt, had left him by will.' To each of his brothers this angel-named organist bequeathed the sum of one shilling. The Corporation seem to have studied the comfort of the family of Dr. Burney in regard to their devotions, for they 'agreed that five stools be provided for the organist's family, to be placed in the organ loft at a charge not exceeding £3.'

The following is the specification of the present organ built by Messrs. Wordsworth and Co., Leeds, in 1895, and opened by Sir Walter Parratt

(The stops marked * are at present prepared for; those marked † are by Snetzler, 1754.)

GREAT ORGAN (14 Stops).

	Feet.		Feet.
*Double Open Diapason ...	16	*Principal (2) ...	4
Open Diapason (1) ...	8	†Fifteenth ...	2
†Open Diapason (2) ...	8	*Twelfth ...	2
Stopped Diapason ...	8	*Cornet (3 ranks).	
*Clavichord ...	8	*Mixture (5 ranks).	
Harmonic Flute ...	4	Trumpet ...	8
†Principal (1) ...	4	*Double Trumpet ...	16

CHOIR ORGAN (13 Stops).

†Open Diapason ...	8	†Flute ...	4
Dolce ...	8	Harmonic Flute ...	4
†Dulciana ...	8	†Octave Dulciana ...	4
*Gamba ...	8	*Principal ...	4
Lieblich Gedact ...	8	†Fifteenth ...	2
German Flute ...	8	Cremona ...	8
†Stopped Diapason ...	8		

SWELL ORGAN (14 Stops).

Bourdon ...	16	Fifteenth ...	2
Open Diapason ...	8	Mixture (4 ranks).	
Salicional ...	8	Oboe ...	8
Vox Celeste ...	8	Cor Anglais ...	8
Gedact ...	8	Clarion ...	4
Principal ...	4	*Contra Posanne ...	16
Flute ...	4	*Vox Humana ...	8

SOLO ORGAN (4 Stops).

*Tuba 8	*Harmonic Flute 4
*Viola 8	*Orchestral Oboe 8

PEDAL ORGAN (8 Stops).

Double Diapason 32	Violoncello 8
Open Diapason 16	Octave 8
Violone 16	*Trumpet 8
Sub Bass 16	*Trombone 16

COUPLERS AND ACCESSORY MOVEMENTS.

Great to Pedals.	*Great Sub Octave.
Swell to Pedals.	*Solo to Great.
Choir to Pedals.	Swell to Choir.
*Solo to Pedals.	Choir to Great.
Swell to Great Unison.	*Choir Sub Octave.
Swell Super Octave.	Tremulant.
Swell Sub Octave.	

Composition Pedals: 5 to Great; 3 to Swell; 1 for bringing on the double diapason 32 ft. and taking off Great to Pedals; 1 double-acting piston Great to Pedals.

Manual compass: CC to A = 58 notes.

Pedal compass: CCC to F = 30 notes.

The organ is blown by a Crossley 4-h.p. Gas Engine.

Mr. Arthur Shirley, the present organist of St. Margaret's, fully maintains the musical traditions of the church, though naturally on more modern lines than those of the Burney days. The choir consists of twenty-two boys and about twenty men, the latter rendering voluntary aid. The services are fully choral, and after that on Sunday evening Mr. Shirley gives, with much acceptance, a short organ recital upon the fine instrument over which he so ably presides. On October 26 Dvorák's 'Stabat Mater' was sung in the church by the Festival choir (60 voices) organized by Mr. Shirley, who conducted the performance, the soloists being Miss Edith Luke, Miss Ada Phillips, Mr. G. H. Gregory (organist of Boston Parish Church), and Mr. Freeman E. Wright; Dr. A. H. Mann, organist of King's College, Cambridge, rendered invaluable assistance at the organ.

Acknowledgment of kind help rendered in the preparation of the foregoing notes on King's Lynn is due to Mr. E. M. Beloe, F.S.A., the historian of King's Lynn and a noted antiquary of the district; the Town Clerk, Mr. J. W. Woolstencroft; Mr. A. E. Rust, Parish Clerk of St. Margaret's; Mr. Arthur Shirley, organist and choirmaster; and for the use of photographs to Mr. Beloe aforesaid, and to Mr. Charles Smith, Junr., of King's Lynn.



A QUEEN OF SONG.

THE CENTENARY OF SCHRÖDER-DEVRIENT.

On December 6, 1804, at Hamburg, was born one of the greatest dramatic singers of the 19th century, one who personally knew Beethoven, Weber, and Wagner, and who impersonated important characters in the operas composed by those incomparable masters. Wilhelmine Schröder was cradled in music. Her father excelled as a baritone singer, while her mother achieved such fame as an actress as to merit being called 'die grosse Schröder' and the 'German Siddons.' Early trained by her mother to master attitude and gracefulness of movement, gesture, and delivery of speech, the girl had no trace of the débutante when in 1821, at the age of sixteen, she made a brilliant first appearance at the Vienna Opera House in 'Die Zauberflöte.' The freshness of her already well-developed soprano voice, the purity of her intonation, and certainty of attack made a great sensation. 'It was as if a singer had fallen from the clouds' was the verdict of those qualified to judge, and the opera-going public soon got to love her. One of her great parts was Agathe in 'Der Freischütz,' in which her splendid voice and charming appearance won great approval. Weber thus records in his diary, under date March 7, 1842, 'Conducted [at Vienna] "Der Freischütz" for

Schröder's benefit. Greater enthusiasm there cannot be, and I tremble to think of the future, for it is scarcely possible to rise higher than this. To God alone the praise!'

But the great part in which Schröder-Devrient excelled all her contemporaries and those who came after her was that of Leonora in Beethoven's 'Fidelio.' In this she not only laid the foundations of her fame, but redeemed the opera from the indifference it had thereunto experienced. At her first impersonation of the heroine the young girl was honoured by the presence of the composer. On that occasion (in 1822) Beethoven, who sat behind the conductor, had wrapped himself so closely in the folds of his cloak that only his eyes could be seen flashing from it. At the close of the performance he smilingly patted her cheek, thanked her, and promised to write an opera for her—a promise, alas! he never fulfilled.

In 1832 the great singer came for the first time to London as the bright particular star of the German Opera Company. Chelard was the conductor—that



MADAME SCHRÖDER-DEVRIENT.

(From a portrait in the Musical Museum of Mr. Nicholas Manskopf, Frankfurt-on-the-Main.)

is in the real sense of the term, and the occasion marked the permanent use of the baton in English performances at the opera and at concerts. The enterprise was disastrous, with one exception—the splendid achievement of Schröder-Devrient in 'Fidelio,' then quite new to English audiences. The performance—which took place at the King's Theatre in the Haymarket, on May 18, 1832—drew forth the following criticism from the pen of H. F. Chorley, who said:

The intense musical vigour of Beethoven's opera was felt to be a startling variety, wrought out as it was in its principal part by a vocalist of a class entirely new to England. This was Madame Schröder-Devrient. Within the conditions of her own school she was a remarkable artist. . . . She was a pale woman; her face, a thoroughly German one, though plain, was pleasing, from the intensity of expression which her large features and deep tender eyes conveyed. She

had profuse fair hair, the value of which she thoroughly understood, delighting, in moments of great emotion, to fling it loose with the wild vehemence of a Maenad. . . . Her voice was a strong soprano, not comparable in quality to some other German voices of its class . . . but with an inherent expressiveness of tone which made it more attractive on the stage than many a more faultless organ. . . . The tones were delivered without any care, save to give them due force. Her execution was bad and heavy. There was an air of strain and spasm throughout her performance.

The reason why Chorley failed to be greatly impressed with her voice *per se*, was doubtless because she gave way to such intense emotion, far in excess of her physical strength; in fact, in the days of her earliest appearances—ten years before she sang in London—she nearly lost her voice entirely through allowing her emotional feelings to have unrestrained freedom. In regard to this initial performance of 'Fidelio' in England, Moscheles records the following comic episode. 'In the deeply tragic scene where Schröder (Fidelio) has to give Haizinger (Florestan) a piece of bread which she has kept hidden for three days for him in the folds of her dress, he does not respond to the offer; she, in rather strong language, whispered to him: "Why don't you take it? Do you want it buttered?" All this time the audience, so intent on the pathetic situation, were entirely ignorant of the bread-and-butter-by-play.'

She sang at several concerts, including the Philharmonic, during her sojourn in London, at one of which Mendelssohn accompanied her in Beethoven's 'Adelaide.' Moscheles, in his entertaining diary, records some interesting incidents of her visit. She often sang at his house, and when thanked for the pleasure she had given, would reply: 'It is a pleasure, children, to sing for you: here I can do as I like, but oh! the horror of a stiff English soirée, where the ladies stare at me, and quiz my behaviour.' Mrs. Moscheles records a dinner party—at which Haizinger, the leading tenor of the German Opera Company, and his wife were guests—in these words: 'We had too our great Schröder, and our still greater Mendelssohn. The conversation was naturally very animated, the two ladies were in such high spirits that they not only told anecdotes, but accompanied them with dramatic gesture. Schröder, when telling us "how he drew his sword," flourished her knife in a most threatening manner towards Haizinger, whereupon Mendelssohn whispered to me: "I wonder what John [the footman] thinks of such un-English vivacity? To see the brandishing of knives, and not to know what it is all about! Only think! . . ." We had the most beautiful music in the evening, one artist surpassing the other.'

Having referred to Weber and Beethoven in connection with this Queen of Song, we may now turn to Wagner, and not without justification, because Schröder created the parts of Adriano, Senta, and Venus in the operas respectively of 'Rienzi,' 'The Flying Dutchman,' and 'Tannhäuser.' It was in the summer of 1832, during a visit to Vienna, that Wagner first heard 'the very finest personatrix of the title-rôle (Fidelio),' to quote Mr. Ashton Ellis. Two years later, at Nuremberg, he was greatly struck with her Emmeline, one of her earliest juvenile rôles in Joseph Weigl's 'Schweizer Familie.' Mr. Ellis tells us: 'To his [Wagner's] intense surprise, it was this evening that first revealed to him the overwhelming grandeur of the woman: "That a thing like the impersonation of this Swiss maid cannot be turned into a monument for all futurity!" he exclaims nearly forty years later'; and readers of the master's 'Ueber Schauspieler und Sänger' (1872) cannot fail to be struck with the extraordinary influence which Schröder-Devrient

exercised over him in regard to the development of his music-drama life-work. Writing in 1851, he said: 'The remotest contact with this extraordinary woman electrified me for many a year, even down to the present day, I saw, I heard, I felt her near to me, whenever the creative impulse seized me.'

'Rienzi' was first performed, at Dresden, on October 20, 1842, concerning the rehearsals of which an amusing story is related by Glasenapp. At one passage in the third act, on the Campo Vaccino, Adriano has to sit down 'brooding' on a broken column. In the middle of what ought to be a highly tragic situation, Schröder-Devrient suddenly called out to Wagner: 'Very well; but what am I to hatch?' a question which sent the whole band into roars of laughter. As Senta in 'The Flying Dutchman'—first performed January 2, 1843—she made a triumphant success. The *Neue Zeitschrift* (Schumann's paper) said:

In this rôle the Devrient surpassed herself in originality; the effect was extraordinary, the audience turned first hot, then cold, for intensity of emotion.

And here it may be stated that Schumann thought so highly of her powers that he dedicated to her his splendid cycle 'Dichterliebe,' from Heine's 'Buch der Lieder,' which takes rank among the finest of his songs. At the first performance of 'Tannhäuser'—at Dresden, on October 19, 1845—she created the part of Venus. 'The Scene in the Venusberg fell flat. "You are a man of genius," said Schröder-Devrient to Wagner, "but you write such eccentric stuff, it is hardly possible to sing it."

So far we have considered this Queen of Song as an opera vocalist of the highest excellence; but she was no less gifted as an interpreter of classical songs—the lieder of Beethoven, Schubert, and Schumann being those in which she specially excelled. In this connection two extracts from letters written by Mendelssohn may be given. Writing to his sister Fanny from Leipzig, on February 14, 1841, Mendelssohn says: 'The other day at our last historical concert (Beethoven), Herr Schmidt was suddenly taken ill, and could not sing of his "Ferne Geliebte" in the "Liederkreis." In the middle of the first part David said to me: "I see Madame Devrient is here." She had arrived that morning by rail and was to leave the next day. So during the interval, I went up to her, was vastly polite, and she agreed to sing "Adelaide," on which, an old pianoforte was carried into the orchestra from the ante-room. This was greeted with four rounds of applause, for people had an idea that Devrient was coming. And come she did, but in a shabby travelling costume, and Leipzig bellowed and shouted without end. She took off her bonnet before the audience, and pointed to her black pelisse, as if to apologize for it. I believe they are still applauding! She sang beautifully, and there was a grand flourish of trumpets in her honour, and the audience clapped their hands till the last bow of the shabby pelisse was out of sight.'

This genius-artist could not tolerate anything approaching an interpretation that is 'half-sponge, half-wood,' as she once designated a leading tenor; and did she not on one occasion as Romeo tickle the feet of a too unemotional Giulietta, during the caresses of the last scene in Bellini's opera? On the other hand, unrestrained feeling, word-painting, and other devices tending to super-realism, so to speak, may just overstep the border-line of that true art of which Wilhelmine Schröder-Devrient was so distinguished an exponent. Her death took place at Leipzig on January 21, 1860, at the age of fifty-four. Her second name she acquired on her marriage with Karl Devrient.

Church and Organ Music.

A GENIUS-ORGANIST APOSTROPHISED.

Respectfully inscribed to Dr. S. S. Wesley.

Metethinks all earth is banish'd from this place,
And we enspher'd in Heaven, while with closed eye
And soul entranced, I listen to the sounds
Heaven-born—th' embodiment of harmony,
Such as the orbs of light sing in their course—
Which, with magician's touch, thou call'st to life,
And waken'st from yon marvellous instrument,
O Son of Genius! whose majestic art
Commands the soul; now, soothing with thy soft
And winning melodies, in voice all calm,
All gentle as the singing of a child;
And now, as with a mighty thunder-peat,
Or the low booming of the autumn wind,
High-swellung till it stirs the tempest's wrath,
And fills all hearts with awe—awakening
The far-off echoes of the arched vault
Which canopies this Temple, higher then
Ascending on the wings of praise sublime
To Heaven, in Glory to the Infinite.

Is there no Angel hovering near to list
The wondrous harmony, and swell the song
With richer Glory ere it reach the Throne?
Who shall reproach the faith which dares to hope
That, as of old, to Saint Cecilia came
A white-robed listener, so when the voice
Of song and melody in praise ascends
Each morn and eve within this sacred fane,
They join it as of yore, and bear aloft
Man's feeble offerings? Close thine earthly eyes,
O doubting soul! and thou, perchance, mayst see
More than thy waking fancy dares to dream
Of heaven and heavenly ones. * * * * *

Hark! that burst of tone
Magnificent in sweetness, which resounds
From arch to arch, from choir to distant aisle,
Filling each corner of this beauteous fane
With a response of praise; with tuneful song
Bidding the voiceless stones repeat the strain
In full harmonious cadence, as a band
Of choristers with magic life endued.
And now—the momentary pause, so still,
So solemn in its silence; and the low
Soft wailing, like a feeble infant's cry,
Which thrills through every pulse; and then, the swell,
Rising like hope, till it bursts forth in joy
Of hope fulfilled. And now, note chasing note,
Running from high to low, from soft to loud,
Pedal and diapason, and shrill flute,
Clear-toned cromorn, and trumpet's thrilling blast,—
With ever-varying fulness, yet all sweet,
All beautiful, and pure as Angels' talk.

All hail! thou mighty soul-enthraling power
Of music, and ye glorious gifts of God,
The mind that moves, the finger that awakes
The swelling chord, and makes yon soulless pile
Instinct with life—the tongue to utter forth
The high and solemn thoughts of genius. Hail!
Thou spirit of munificence, whose love
For sacred song, and care to worship Him
In all the 'Beauty of holiness,' have raised
Yon noble instrument of praise! But chief
To Him the Source of all, Whose love bestows
Such mighty gifts on man, to Him be laud
From heart and voice, and Organ's glorious tone!

W. W.

College Street, Winchester, Nov. 28, 1854.

The above poem (unearthed by Mr. John S. Bumpus) is by the late William Whiting (1825–1878), author of the familiar hymn 'Eternal Father, strong to save.' He was master of the Quiristers' School at Winchester College at the time that Samuel Sebastian Wesley was organist of the College and of the Cathedral. The poem is modestly headed 'Thoughts during the organ performance at Winchester Cathedral, on Tuesday, November 28, 1854; that being the date on which Father Willis's organ was formally opened. An advertisement in the *Hampshire Chronicle*—wherein the poem originally appeared—of November 25, 1854, reads thus:

The Organ in Winchester Cathedral being now completed, its powers will be exhibited by Dr. S. S. Wesley, on Tuesday the 28th instant, from one to three o'clock. Admission to the Cathedral at a quarter before one o'clock, at the west door only.

To commence at one precisely.

The names of the pieces in the programme are not given in the newspaper account of the opening—can any of our readers supply them?—but the two hours' music included selections from the compositions of Mozart, Mendelssohn, Beethoven, Wesley, Handel, and Spohr, the last-named an especial favourite of Wesley's. The organ, by Father Willis, was 'about four-fifths' of that in the Great Exhibition of 1851, a magnificent instrument which made the name of the great organ-builder, and moreover gained him the order for the organ in St. George's Hall, Liverpool. The Winchester organ was first used (in an unfinished state) on June 3, 1854, one of the extra singers on that occasion being Master John Stainer, then a thirteen-year-old chorister of St. Paul's Cathedral.

THE NEW EDITION OF

'HYMNS ANCIENT AND MODERN.'*

'Hymns Ancient and Modern' is a hymnal that has had so marked an effect on the worship-song of the people—not only in the Church of England, but in churches of other denominations—that a new edition of the book calls for special and detailed notice. Much might be said about the words and the poetry (where that exists) of this re-issue, but we must confine ourselves to a review of the music and matters relating thereto, adding, as a record for future reference, that the new edition was published on Thursday, November 3, 1904.

In our last issue (p. 720) we gave some historical notes on the original publication of the book, which made its first appearance at Advent, 1860; therefore it is somewhat of a shock to find it stated, on the back of the new title-page, that the first edition appeared in 1861, an extraordinary mistake to make. A first glance at the tunes shows one great change, the absence of expression marks. On the whole this is not so much to be regretted, as the system has had feeble imitators who have indulged in sentimental studies in word-painting, and not a few organists and choirmasters have been led to err in this respect, or want of respect to the dictates of common-sense. As in previous editions the verses of the hymns are not numbered, an omission that is put to the test in such a hymn as No. 628 ('The God of Abraham praise'), its ten verses being very closely printed.

One strong and highly commendable feature in 'Hymns Ancient and Modern' has been the fixed-tune system; but it would seem as if the compilers of the revised book have more or less discarded that

* 'Hymns Ancient and Modern, for use in the services of the Church,' with accompanying tunes. Printed for the Proprietors. New Edition, 1904. London: William Clowes and Sons, Limited.

characteristic, as the words 'alternative tune' are appended to very nearly one-third of the tunes in this new book. The practical result of adopting any one of these alternatives is that a second copy must be used by those who wish to have the music before them. One may question the wisdom of such an alternative as turning a triple measure tune into one of duple rhythm, but a foot-note to No. 217 says: 'This Tune may also be sung in Common Time if preferred, by making the Semibreves, throughout, into Minims.' As the first line of this tune is identical in melody with the opening phrase of the air 'What though I trace each herb and flower' in the oratorio of 'Solomon,' it is evident that Handel knew Day's Psalms of 1563. By the way, is this tune, in either rhythm, quite suitable for 'The Son of God goes forth to war'?

An interesting feature is the appearance, in different parts of the book, of the same tune in two keys, e.g., Melcombe, Rockingham, St. Peter, each of which is set in E flat and D; Nun danket and St. Matthias, in F and G, and so on. This, although most useful, is not a new idea, as the same thing occurs in Dr. Miller's 'Psalms of David' (1790), wherein his time-honoured tune Rockingham first appeared, the said tune being severally printed in the keys of E flat, E, and F. We are glad to find in the book under notice that Miller's original dotted-note, passing from E flat to G in the penultimate bar, has been restored. It seems a pity that Wainwright's tune to 'Christians, awake' (No. 63) should not have been transposed a tone lower, by reason of the three high F sharps in the melody.

It is satisfactory to find that Miles's Lane now appears in its proper melodic form, with its scalewise progression to B flat at the end of the first line; in the former edition the note was D, which gave the impression that the words should be sung: 'Let angels prostrate rise.' Why was Mendelssohn's tune to Charles Wesley's Christmas Hymn not corrected? The melodic error in this tune, perpetrated in the first edition of 'Hymns Ancient and Modern,' has unfortunately been copied into several other hymnals, and now the error of forty-three years ago has been repeated. Bedford is welcomed in its original triple rhythm, but in all probability the syncopations in the second and fourth lines (the original contains them in *all* the lines), beautiful as they are, will not be accurately sung by a congregation. Gauntlett's tune to 'Once in royal David's city' now appears in its pristine form, as an unison melody with childlike chordal accompaniment; but surely Gauntlett's original and simple harmony should have been adopted in the last two lines, instead of introducing those careering quavers, which, like the altered harmony (especially the chord of B major), distort the composer's intention. While on the subject of harmony, the question may be asked: Who is responsible for the much altered chords of Dykes's tune Pax Dei ('Saviour, again to Thy dear Name we raise')? As the composer died nearly thirty years ago it looks as if the re-harmonized form of the tune (No. 32 in the new book) is an unauthorized piece of tinkering. Wir pflügen ('We plough the fields and scatter') is another instance of new harmonization in chromatic chords which makes the tune almost unrecognizable, while the unison phrase in Moscow (No. 526) is *harmonized* in spite of the expressed *Tasto solo* direction of the composer. Again, the 18th century tune 'Duke Street'—now here introduced for the first time—is not only set forth in modern harmonies, but its melody has been altered. Such distortions are unwarrantable, and call for stern rebuke.

The editor, or editors—whoever he or they may be—are to be congratulated upon having discovered the composer of the tune Belmont, which is here assigned

to W. Garbline. As the origin of this tune has hitherto baffled all the researches of investigators, the information given is very acceptable. But who is Mr. Garbline? The additions include Helmsley ('Lo! He comes with clouds descending'); Attwood's 'Come, Holy Ghost' (the birth-year of the composer is wrongly stated); and two verses of 'God save the King.' The inclusion of Goss's fine tune to 'Praise, my soul, the King of heaven' is most welcome. The 'Old 100th' again appears in its ancient form, long and short notes, but a foot-note states, 'The tune may be sung in more modern rhythm by treating the semibreves as minims.' Aurelia is headed 'Slow,' a precaution which is very necessary in order to prevent this truly congregational tune from being scrambled through. The form in which the fine old minor tune 'Windsor' (or 'Dundee') is given may be very interesting from an antiquarian point of view, but what of the congregation in endeavouring to master its unrhythmical difficulties?

In the process of revision it was inevitable that a large number of tunes should be cast out by reason of their unsuitability for congregational purposes, and some had to go because the words with which they were allied have not found a place in the new edition—e.g., the tunes to 'O Paradise.' But considerable disappointment will be experienced at the absence of such familiar strains as Mr. Willing's tune Alstone ('We are but little children weak'); Sir Herbert Oakeley's Edina ('Saviour, blessed Saviour'); Dr. W. B. Gilbert's Maidstone ('Pleasant are Thy courts above'); Woodbury's familiar tune to 'For ever with the Lord'; Schulthes's Requiem; W. H. Monk's Miserere; Dykes's settings of 'Hark! my soul, it is the Lord' (replaced by a tune that is not nearly so expressive of the words) and 'Days and moments quickly flying'; Stainer's music to 'There is a blessed home' and 'The roseate hues'; and Barnby's tunes to 'When morning gilds the skies' and 'For all the saints.' One could not regret the absence of these familiar tunes had they been replaced by others more suitable and congregational, but such is not the case.

Some tunes have been divorced from the words with which they have hitherto been associated—e.g., W. H. Monk's St. Matthias to 'Sweet Saviour, bless us ere we go,' this favourite evening hymn now being mated to Carey's tune 'Surrey,' which is of a less prayerful nature than the former tune. Again, Mr. J. W. Elliott's admirable tune 'Day of rest' has been removed from 'O Jesus, I have promised' to a hymn in the Temperance section of the book, whereby it will be much less used than formerly. The extraordinary incongruity of associating Gauntlett's St. Alphege with two hymns of such opposite sentiment as 'The voice that breathed o'er Eden' and 'Brief life is here our portion' has been rectified, the tune being considered more funereal than matrimonial in its character.

So far we have compared the material in the new book with that of the old, the music of which—if we except the unfortunate Supplement of 1889—has in an unprecedented manner won its way into the affections of countless worshippers of various denominations. In regard to the actual new tunes, it is to be feared that many of them are distinctly uncongregational. The large number of plain-song melodies, set forth in their Gregorian garb, may or may not promote the praise of the great congregation; in this respect however alternative non-plain or plainer song melodies are available. The larger number of German chorales—beautiful indeed in themselves—may be of doubtful value from a practical point of view, as English people have never taken kindly to these hallowed Teutonic melodies.

We have now to speak of the actual new tunes in the book, those that have not hitherto appeared anywhere. Judging from the information furnished by 'Copyright 1904 by the Proprietors of Hymns Ancient and Modern,' these tunes are 53 in number. As Mr. B. Luard Selby contributes no fewer than 22 of these 53 novelties, it might be inferred that he has edited (musically) the book, but no information on this point, or in regard to any advisory committee, is vouchsafed. Next to Mr. Selby in numerical order is Sir Hubert Parry, who contributes 9 new tunes; followed by Sir Charles Stanford with 7; Dr. Charles Wood with 3; Mr. W. Phillips and Mr. S. H. Nicholson each with 2; while the following composers are responsible for one tune each: Mr. A. Herbert Brewer, Dr. P. C. Buck, Dr. C. H. Lloyd, Mr. Charles Macpherson, Dr. M. J. Monk, Mr. T. T. Noble, Mr. G. Gilbert Stocks, and Mr. C. Lee Williams.

The majority of these new tunes are not melodically distinguished, and they are further handicapped by being impregnated with archaic harmony which is in danger of becoming a cult. Some of the tunes are very long and therefore difficult for a congregation to remember: the words are sometimes responsible for this—e.g., No. 153, a metre of 10.11.11.11.12.11.10.11, and the tune consists of thirty-two bars, only one of the four-bar phrases being repeated. In one instance—No. 325, its metre 11.10.11.5 D—it would have been quite possible to have had a four-line tune without violating the poetic form of the words. Of the composers who have contributed the new tunes, Sir Hubert Parry stands pre-eminent for his diatonic melodies and sane harmony, whereby he upholds all the best traditions of English psalmody. As in his larger compositions Sir Hubert is true to himself, and shuns that affectation which is as unreal as it is uncalled for. Of the nine tunes composed by the Director of the Royal College of Music we pick out for special commendation No. 569, an ideal children's hymn wedded to an ideal children's tune. Sir Hubert has not only triumphed over the difficulty of the nine lines in each verse, but has written strains which, in their crotchet garb, are delightfully childlike and tunelessly refreshing. Another capital tune by him is the last in the book, No. 643, a setting of a 'Litany for use at sea.' Here we have the very essence of devotional melody combined with dignified harmony. As a yachtsman, perhaps Sir Hubert was specially inspired in writing this tune; at all events it can honestly be classed A1.

Sir Charles Stanford has composed two meritorious tunes. The first is a setting—the only one in the book, Barnby's well-known tune having been discarded—of 'For all the Saints who from their labours rest' (No. 220). Here we have a fine, broad diatonic melody in G, beginning on the lower and ending on the upper dominant and within the compass of an octave, for voices in unison with well-written varied organ accompaniments. One verse, the fourth, is however indicated to be sung in harmony: its upper part is different from the rest of the tune, but the composer has very cleverly introduced the main melody in the under parts—the first strain in the alto, the second and third strains in the tenor (except two notes which appear in the bass), while the last strain takes its normal place in the soprano part. Heartily sung by a large choir and congregation, and supported by an adequate organ accompaniment, this tune is sure to become popular, as it deserves to be. Sir Charles Stanford has also set 'Praise to the Holiest in the height' in the form of an unison tune with free organ accompaniment for verses 1 and 7, in which the plagal cadence is introduced with good effect; but a harmonized tune, with a different melody and ending on the dominant chord, is assigned to verses 2 to 6.

Dr. Dykes's well-known tune to this hymn has been retained for those who prefer a simpler setting.

The following composers deserve honourable mention for the subjoined tunes: Mr. A. Herbert Brewer (No. 227); Dr. Percy Buck (No. 263), a tune in C, wherein is a descending scale passage in thirds, in the tenor and bass parts, four times repeated; Mr. W. Phillips (No. 268); Mr. B. Luard Selby (Nos. 284 and 357); and Dr. Charles Wood (No. 530). The last-named looks quite frisky in its notational dress—black notes, dotted quavers followed by semiquavers, and so on, but it is a very effective tune for all that. Dr. Wood has successfully caught the spirit of the hymn (under the heading of Foreign Missions) of which the first verse is:

Trumpet of God sound high;
Till the hearts of the heathen shake,
And the souls that in slumber lie
At the voice of the Lord awake.
Till the fenced cities fall
At the blast of the Gospel call,
Trumpet of God sound high!

The tune is in D, with a dominant close at the end of line 4; line 5 is in C; line 6 in B flat (sequences); and in line 7 a return is made to the original key, the voices singing in unison. The setting is most stirring and remarkably effective; its popularity at Foreign Missionary meetings and services in connection therewith is assured. It remains to be said that the ample indexes are a great improvement on the old edition, and as the names of the authors of words and composers of tunes are not printed above or below each hymn and tune, these indispensable sources of reference will be in great request. The printing of the book and its general arrangement are both satisfactory.

To sum up. There are many indications throughout the book of the ecclesiastical predilections of the proprietors (or compilers), and these have undoubtedly largely influenced the new music that therein finds a place; but, with obvious caution, they have not cut adrift their sheet anchor by casting out the tunes which, perhaps more than anything else, have made the fortunes of 'Hymns Ancient and Modern.' Regarded from the point of view of the worship-song of the great congregation, we do not think the new matter will strengthen the book and make it more acceptable than the older version, but the revision difficulties were doubtless considerable.

THE IMPORTANCE OF THE CHOIRMASTER.

The Report of the Church Music Committee presented to the Worcester Diocesan Conference of 1904, held on November 23 at Birmingham, is a very interesting pamphlet. Much practical information, gathered from various sources, is contained in these thirty-two well-compiled pages, which may be read with profit and practical value. One recommendation of the Committee must be quoted, because of its great importance—an importance which does not appear to be sufficiently regarded on the part of certain examining Institutions. The Report says:

Whilst, in choosing an organist, due consideration should be paid to his ability as a player, it cannot be too often or too forcibly stated that his qualities as a choir-trainer and disciplinarian are infinitely more important matters.

Copies of the Report, at a cost of sixpence, post-free, may be obtained from the Hon. Secretary of the Committee, Mr. S. Royle Shore, 1, Newhall Street, Birmingham.

(Continued on page 804.)

A Field Flower.

(On finding one in bloom on Christmas Day, 1803.)

FOUR-PART SONG.*

Words by JAMES MONTGOMERY, 1771-1854.

Composed by H. DAYAN WETTON, Mus. Doc.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Andante.

SOPRANO. *mf*

1 There is a flower, a lit-tle flower, With sil-ver crest and gold-en
3 The pur-ple heath and gold-en broom On moor-y mountains catch the

ALTO. *mf*

1 There is a flower, a lit-tle flower, With sil-ver crest and gold-en
3 The pur-ple heath and gold-en broom On moor-y mountains catch the

TENOR. *mf*

1 There is a flower, a lit-tle flower, With sil-ver crest and gold-en
3 The pur-ple heath and gold-en broom On moor-y mountains catch the

BASS. *mf*

1 There is a flower, a lit-tle flower, With sil-ver crest and gold-en
3 The pur-ple heath and gold-en broom On moor-y mountains catch the

(For practice only.) *Andante.* ♩ = 80. *mf*

eye, That welcomes ev-'ry changing hour, And wea-thers ev-'ry sky. The
gale, O'er lawns the li-ly sheds perfume, The vio-let in the vale; But

eye, . . That welcomes ev-'ry changing hour, And wea-thers ev-'ry sky. The
gale, . . O'er lawns the li-ly sheds perfume, The vio-let in the vale; But

eye, . . That welcomes ev-'ry changing hour, And wea-thers ev-'ry sky. The
gale, . . O'er lawns the li-ly sheds perfume, The vio-let in the vale; But

eye, That welcomes ev-'ry changing hour, And wea-thers ev-'ry sky. The proud-er,
gale, O'er lawns the li-ly sheds perfume, The vio-let in the vale; But this bold,

* To this Part-Song was awarded a Special Prize in *The Musical Times* competition, 1904.

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04.

proud - er beau-ties of the field In gay but quick suc-ces - sion shine ; Race
this bold flow'et climbs the hill, Hides in the for-est, haunts the glen, Plays

proud - er beau-ties of the field In gay, in gay but quick suc-ces - sion shine ; Race
this bold flow'et climbs the hill, Hides in, hides in the for-est, haunts the glen, Plays

proud - er beau-ties of the field In gay but quick suc ces - sion shine ; Race
this bold flow'et climbs the hill, Hides in the for - est, haunts the glen, Plays

proud - er beau-ties of the field In gay but quick suc-ces - sion shine ; Race
this bold flow'et climbs the hill, Hides in the for-est, haunts the glen, Plays

dim. *pp rall.*
af - ter race their hon-ours yield, They flou - rish and de - cline, they flou-rish and de - cline.
on the mar - gin of the rill, Peeps down the fox - 's den, peeps down the fox - 's den.

dim. *pp rall.*
af - ter race their hon-ours yield, They flou - rish and de - cline, they flou-rish and de - cline.
on the mar - gin of the rill, Peeps down the fox - 's den, peeps down the fox - 's den.

dim. *pp rall.*
af - ter race their hon-ours yield, They flou - rish and de - cline, they flou-rish and de - cline.
on the mar - gin of the rill, Peeps down the fox - 's den, peeps down the fox - 's den.

dim. *pp rall.*
af - ter race their hon-ours yield, They flou - rish and de - cline, they flou-rish and de - cline.
on the mar - gin of the rill, Peeps down the fox - 's den, peeps down the fox - 's den.

a tempo.
mf

2 But this small flower, to Na-ture dear, While moons and stars their courses run,
4 With - in the gar - den's cultur'd round, It shares the sweet car - nation's bed, And

a tempo.
mf

2 But this small flower, to Na-ture dear, While moons and stars their courses run, Wreathes
4 With - in the gar - den's cultur'd round, It shares the sweet car - nation's bed, And

a tempo.
mf

2 But this small flower, to Nature dear, While moons and stars their courses run,
4 With - in the gar - den's cultur'd round, It shares the sweet car - nation's bed, And

a tempo.
mf

2 But this small flower, to Na-ture dear, While moons and stars their courses run,
4 With - in the gar - den's cultur'd round, It shares the sweet car - nation's bed, And

mf
a tempo.

f

f *rall.*

Wreathes the whole cir - cle of the year, Com - pan - ion, com - pan - ion of the
blooms in con - se - cra - ted ground, In hon - our, in hon - our of the

f *rall.*

the whole cir - cle of the year, Com - pan - ion, com - pan - ion of the
blooms in con - se - cra - ted ground, In hon - our, in hon - our of the

f *rall.*

Wreathes the whole cir - cle of the year, Com - pan - ion, com - pan - ion of the
blooms in con - se - cra - ted ground, In hon - our, in hon - our of the

f *rall.*

Wreathes the whole cir - cle of the year, Com - pan - ion, com - pan - ion of the
blooms in con - se - cra - ted ground, In hon - our, in hon - our of the

f *rall.*

a tempo. *p* *rall.* *a tempo.* *mf*

sun. It smiles up - on the lap of May, To sul - try Au - gust
dead. The lamb - kin crops its crim - son gem, The wild - bee mur - murs

a tempo. *p* *rall.* *a tempo.* *mf*

sun. It smiles up - on the lap of May, To sul - try Au - gust
dead. The lamb - kin crops its crim - son gem, The wild - bee mur - murs

a tempo. *rall.* *a tempo.* *mf*

sun. To sul - try Au - gust
dead. The wild - bee mur - murs

a tempo. *rall.* *a tempo.* *mf*

sun. To sul - try Au - gust
dead. The wild - bee mur - murs

p *a tempo* *rall.* *mf a tempo.*

rall.

spreads its charms, And twines De-cember's arms.
on its breast, Light o'er the skylark's nest.

rall.

spreads its charms, And twines De-cember's arms.
on its breast, Light o'er the skylark's nest.

mf *rall.*

spreads its charms, Lights pale Oc - to - ber on its way, And twines De-cember's arms.
on its breast, The blue - fly bends its pen-sile stem, Light o'er the skylark's nest.

mf *rall.*

spreads its charms, Lights pale Oc - to - ber on its way, And twines De-cember's arms.
on its breast, The blue - fly bends its pen-sile stem, Light o'er the skylark's nest.

mf *rall.*

a tempo.
mf
5 'Tis Flo-ra page. In ev-'ry place, In ev-'ry sea-son, fresh and fair, It

a tempo.
mf
5 'Tis Flo-ra page. In ev-'ry place, In ev-'ry sea-son, fresh and fair, It

a tempo.
mf
5 'Tis Flo-ra page. In ev-'ry place, In ev-'ry sea-son, fresh and fair, It

a tempo.
mf
5 'Tis Flo-ra page. In ev-'ry place, In ev-'ry sea-son, fresh and fair, It

a tempo. mf

cres.
o-pens with per - en-nial grace, And blos - soms ev-'ry - where. On waste and woodland,

cres.
o-pens with per - en-nial grace, And blos - soms ev-'ry - where. On waste, on waste and woodland,

cres.
o-pens with per - en-nial grace, And blos - soms ev-'ry - where. On waste and woodland,

cres.
o-pens with per - en-nial grace, And blos - soms ev-'ry - where. On waste and woodland,

cres.

rock and plain, Its hum - ble buds un - heed - ed rise ; The Rose has but a

rock and plain, Its hum - ble buds un - heed - ed rise ; The Rose has but a

rock and plain, Its hum - ble buds un - heed - ed rise ; The Rose has but a

rock and plain, Its hum - ble buds un - heed - ed rise ; The Rose has but a

dim. rall. Lento. pp
sum-mer reign-The Dai - sy nev - er dies, the Dai - sy nev - er dies.

dim. rall. pp
sum-mer reign-The Dai - sy nev - er dies, the Dai - sy nev - er dies.

dim. rall. pp
sum-mer reign-The Dai - sy nev - er dies, the Dai - sy nev - er dies.

dim. rall. pp
sum-mer reign-The Dai - sy nev - er dies, the Dai - sy nev - er dies.

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CHURCH AND ORGAN MUSIC—(Continued from page 797.)

THE SILLINESS OF SOME HYMNS FOR CHILDREN.

Dr. Kendrick Pyne, organist of Manchester Cathedral, recently read a paper at a Diocesan Conference in that city on 'Music in relation to Public Worship.' The discourse dealt mainly with hymnody, and in the course of his remarks Dr. Pyne quoted from a hymn in which living children were supposed to apostrophize their defunct companions in such doggerel as this:

They cannot hear our footsteps come;
They do not see us pass;
They cannot feel the warm, bright sun
That shines upon the grass.
They do not hear when the great bell
Is ringing overhead;
They cannot rise and come to church
With us, for they are dead.

No wonder!

WESLEY'S 'WILDERNESS.'

A correspondent writes:

As an ardent admirer of the genius of Samuel Sebastian Wesley, may I venture to protest against an act of the most wanton vandalism which is repeatedly committed by tenor singers when singing the short but dramatic recitative 'Then shall the lame man leap as an hart,' in the above anthem? I refer to the insertion of a horrid D sharp on the word 'man,' in place of C sharp, as written by Wesley, whereby the fine effect of the 'leap' to E sharp is entirely lost.

It may seem trifling to quibble over a point like this, but there is a danger of its developing into a 'traditional' reading, especially as I have heard it perpetrated both at St. Paul's Cathedral and also Westminster Abbey. No singer would ever dare to tamper with a Wagner or Elgar recitative; why, then, should not Wesley be exempt?

A fund has been started for the promotion of a memorial to the late Dr. W. H. Longhurst, organist of Canterbury Cathedral. In accordance with the wish of Dr. Longhurst's family the contributions will go towards the fund for the completion of the Cathedral organ, and a brass tablet, suitably inscribed, will form part of the proposed memorial. Dr. Perrin, organist of Canterbury Cathedral, the Hon. Secretary to the fund, will gratefully receive contributions thereto.

The last of the three organ recitals illustrating the German, French and English schools, given by Mr. H. Matthias Turton at St. Aidan's Church, Leeds, took place on November 17, when the following programme of English organ music was performed:

Fantasia and Toccata in D minor	...	Stanford
Sonata in G (2nd movement)	...	Elgar
Allegretto	...	Wolstenholme
Choral Song and Fugue	...	S. S. Wesley
Verie in E flat (5-4 time)	...	Lemare
Cantilena (from the Sonata da Camera, No. 3)	...	A. L. Peace
Pæan	...	Basil Harwood
Choral with Variations	...	Henry Smart
Fantasia in C minor	...	Hoyle

At the Special Musical Service held at Holy Trinity Church, Marylebone, on Sunday afternoon, November 13, Gounod's 'Redemption' (Parts 1 and 2) was performed with full orchestral accompaniment and a chorus of a hundred selected voices. Previous to the service the orchestra impressively played a Prelude entitled 'Adoramus,' which Mr. Hugh Blair, the organist of the church, had written for the occasion, and which was conducted by him, as was also the 'Redemption' performance. Dr. C. E. Jolley presided at the organ.

The Degree of Doctor of Music was conferred at Oxford (on November 10) upon Mr. William Prendergast, organist of Winchester Cathedral. Congratulations to Dr. Prendergast.

Brahms's 'Requiem' is announced to be sung at St. Paul's Cathedral, under Sir George Martin's direction, and with full orchestral accompaniment, on Tuesday, December 6, at 7 p.m.

ORGAN RECITALS.

(Only original organ compositions are mentioned in this column.)

Dr. M. J. Monk, Truro Cathedral.—Third Sonata, *Guilmant*.

Dr. G. J. Bennett, Lincoln Cathedral.—Fantasia and Toccata in D minor, *Stanford*.

Mr. C. H. Moody, St. Nicholas Church, Whitehaven.—Sonata in G, *Rheinberger*.

Mr. A. C. Edwards, Parish Church, Croydon.—Spring Song, *Hollins*.

Mr. Henry S. Plummer, St. Mary's, Hornsey Rise.—Grand Chœur in A, *Salomé*.

Mr. W. H. Wilson, St. Michael and All Angels, Little Ilford.—Meditation, *Mailly*.

Mr. H. A. Hawkins, Parish Church, Emsworth.—Andante in A flat, *Hoyle*.

Mr. W. Hoyle, St. John's, Coventry.—Concert Fantasia in B flat, *Peace*.

Mr. H. J. Davies, Christ Church, Bath.—Carillon in B flat, *Wolstenholme*.

Mr. E. L. Price, St. Thomas's, Brentwood.—Fantasia in E flat, *Saint-Saëns*.

Mr. R. W. Strickland, College Street Chapel, Northampton.—Voluntary in D, *Samuel Wesley*.

Mr. G. Holland Fox, Paradise Methodist Free Church, Darlington.—Sonata in D minor, *Merkel*.

Mr. Ernest A. Dicks, St. Luke's, Cheltenham.—Finale in D, *Lemmens*.

Mr. G. Bernard Gilbert, Public Hall, Canning Town.—Andante cantabile, *Rea*.

Mr. T. Johnson, Town Hall, Darlaston.—Caprice in B flat, *Guilmant*.

Mr. Charles H. Gregory, Stepney Green Tabernacle.—Postlude, *John E. West*.

Mr. Henry Maxfield, St. John the Evangelist, Altrincham.—Organ solos by the late Dr. Hiles, including two pieces from his sets of Improptus.

Mr. W. Taylor, St. John's United Free Church, Galashiels.—Overture in C, *Adams*.

Mr. J. W. Cheadle, Parish Church, Dumfries.—Concertsatz (Op. 10), *Dienel*.

Mr. J. Pullein, St. Peter's, Harrogate.—Concerto in B flat, *Handel*.

Mr. W. Peddie Petrie, Rye Hill Church, Dundee.—Offertoire in E, *Morandi*.

Mr. Herbert F. Ellingford, St. Peter's, Carmarthen.—Prelude, theme, variations, and finale, *Guilmant*.

Mr. H. Mozart Sheaves, Parish Church, Timperley.—Andante in F, *Merkel*.

Mr. J. A. Meale, Wesleyan Methodist Church, Knottingley.—Concert fantasia on a Welsh air, *Best*.

Mr. Allan Paterson, St. Paul's Parish Church, Greenock.—Rondo (second organ sonata), *Ouseley*.

Mr. Harry E. Wall, St. Paul's, Covent Garden.—Andante con variazione, *Rea*.

Mr. H. J. Dawson, Parish Church, Eltham.—Dithyramb, *Basil Harwood*.

Mr. W. H. Speer, St. Stephen's, Bexhill. (Dedication of the new organ, built by Messrs. Norman and Beard.)—Benediction, *Dubois*.

Mr. W. Lynnwood Farnam, St. James's Methodist Church, Montreal.—Overture in F, *Faulkes*.

Mr. A. W. Robinson, Smith Street Methodist Church, Rochdale.—Concert Overture in C minor, *Hollins*.

Mr. F. Isherwood-Plummer, Congregational Church, Hawkshead Street, Southport.—Pastorale in C (No. 2), *Lemare*.

Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields.—Trumpet Fantasia, *Samuel Wesley*.

Mr. J. A. Gaccon, St. Woolos, Newport.—Postlude in D, *Smart*.

Mr. d'Evry, Golder's Green Crematorium.—Meditation, *d'Evry*.

Mr. Reginald Goss-Custard, St. Margaret's, Westminster.—Nocturne in A, *Faulkes*.

Mr. W. W. Hedgcock, Holy Trinity, Margate. (Opening of the new organ, built by Messrs. F. H. Browne and Sons, Ltd.)—Fantasia in C minor, *Hoyle*.

Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford.—Air with variations and final fugato, *Smart*.

Mr. J. C. B. Tirbutt, All Saints' Church, Reading.—Andante in D, with variations, *Mendelssohn*.

Mr. G. F. Wrigley, Ashton Parish Church. (Re-opening of organ after the re-building of the instrument.)—Andante espressivo from Organ Sonata, *Elgar*.

Mr. Urquhart Cawley, Eltham Parish Church.—Concert Sonata in D, *Otto Diemel*.

Mr. J. Whiteside, Parish Church, Morecambe.—Overture in C major, *Hollins*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Vincent N. Bailey, St. Anne's Church, Holloway.

Mr. R. Bamber, St. Alban's Church, Leyton.

Mr. Sidney H. Cooper, St. George's English Church, Etoile, Paris.

Mr. Charles H. Dean, Parish Church, Upminster, Essex.

Mr. Quintus S. H. James, Church of the Good Shepherd, Jacksonville, Florida, U.S.A.

Mr. Henry Minchin, Welbeck Abbey Chapel.

Mr. E. Hadfield Sidebottom, St. Paul's Church, Stalybridge.

Mr. F. W. Wadeley, Malvern Abbey.

HANDEL AND HABERMANN.

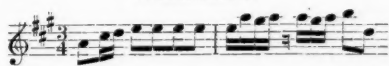
In my articles* entitled 'Handel's Borrowings' mention was made of a Mass of Habermann's from which the master borrowed for his Oratorio 'Jephtha.' Dr. Crotch appears to have first called attention to this matter; and now there is fresh reference to it in the *Kirchenmusikalisches Jahrbuch* for 1903. This publication contains an article entitled 'Franz Johann Habermann (1706-1783)' from the able pen of Dr. Max Seiffert, who refers to certain portions from five of six Masses by Habermann copied out by Handel, which copies are in the Fitzwilliam Museum at Cambridge. The catalogue of the music in that Museum, drawn up by Mr. J. A. Fuller Maitland and Dr. A. H. Mann, mentions 'Handel's copy of a Mass or parts of a Mass by Habermann (a MS. copy of which is in the Buckingham Palace Library?)' The query evidently shows that the Handel MS. was not compared with the Habermann Mass; indeed it throws doubt on there being such a Mass in the Palace Library. Fortunately Dr. Seiffert has been able to compare the Handel MS. at Cambridge with *complete* scores of Habermann's Six Masses 'Philomela pia, melos suum sexies repetens: sive Missæ sex a IV. vocibus, II. violinis, II. clarinis, vel lituis ad libitum, et organo,' &c., published as Op. 1, in 1747, which he found in the library of the late Dr. Chrysander, and which formerly belonged to Thomas Greatorex, organist of Westminster Abbey from 1819 to his death in 1831. I may note in passing that probably these very scores were those from which Handel copied. Dr. Seiffert also consulted the published parts, which were kindly placed at his disposal by Dr. E. Mandyczewski. With such excellent material he has been able to quote five passages from Habermann's first Mass, one from the second, one from the third, one from the fourth, and one from the fifth, used by Handel for his Oratorio 'Jephtha.'

The passages are given in condensed score in Dr. Seiffert's article, so that it is easy, by comparison with the vocal or full score of the Oratorio, to see what use Handel actually did make of them; in one case a perusal of the facsimile score published by Dr. Chrysander is strongly recommended; to this I will presently refer.

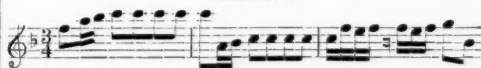
The five passages from the first Mass were used for the chorus 'No more to Ammon's god and king,' for the bass aria 'Pour forth no more unheeded prayers,' for the tenor aria 'His mighty arm, with sudden blow,' for the chorus 'Chemosh, no more will we adore,' and for the chorus 'Theme sublime of endless praise'; of these borrowings four (the 1st, 2nd, 4th, and 5th) are mentioned in the Fitzwilliam Catalogue. One passage (a violin figure) from the second Mass is used in 'Cherubim and Seraphim'; one from the third in 'When his loud voice in thunder spoke'; one from the fourth in the Arioso of the third act 'Hide thou thy hated beams'; and one from the fifth in the chorus 'O God, behold our sore distress'; of these the Fitzwilliam Catalogue only mentions the last. The borrowings mentioned in the Catalogue amount then to five. In my original article I stated that there were four. I did not count the 'O God, behold our sore distress,' since the Catalogue merely stated that a 'subject' had been taken from Habermann's 'Kyrie Eleison,' and I thought it not worth while to include this, knowing how common it was for composers to use old fugue themes; of this practice there is more than one example in Bach's '48.'

As to the Handel borrowings Dr. Seiffert shows very clearly that they were intentional, but that in every case the composer improved upon the original. From the autograph score of 'Jephtha' we find that originally, in the bass aria 'Pour forth no more,' Handel's opening (with exception of the transposition from the key of A to that of F) was the same as that of Habermann's, but he afterwards decided to repeat the figure of the first bar. To make this clearer, I give the treble of Habermann's first two and Handel's first three bars:

HABERMANN.



HANDEL.



In order not to have the trouble of re-commencing the movement, he crowded in his first bar in the violin parts after the signature, wrote *bis* over the viola part, and also found room for the few extra bass notes.

Dr. Seiffert also notes that Handel used the principal theme of the 'Osanna' of the third Mass for the second movement of his organ Concerto in B flat (Op. 7, No. 3), a work which was completed just before (January 4, 1751) the composer began to compose his 'Jephtha': viz., on January 21, 1751. He further notes that Dr. Crotch—the first before Chrysander to seek out the sources whence Handel borrowed—in his organ arrangements of choruses from 'Jephtha' writes against each of the two choruses 'Doubtful fear, and reverend awe,' and 'Ye house of Gilead,' the words 'from Habermann.'

I regret that the Crotch arrangements which I consulted, and of which I made frequent mention in my article, are no longer in my possession. I stated that 'Dr. Crotch mentions six instances of borrowing from a Mass of Habermann's.' I have however again

* THE MUSICAL TIMES, July, August, and September, 1901.

been able to consult a large, though not complete, collection of the Crotch arrangements and with the following result:

'When his loud voice in thunder spoke' has this footnote: 'The first movement of this chorus from Habermann.'

'No more to Ammon's god' has no foot-note.

'Chemosh, no more' has 'This movement is taken almost exactly from a Mass by Habermann.'

'O God, behold our sore distress' has no foot-note.

'Cherubim and Seraphim' has 'The first movement of this chorus is from Habermann.'

'Theme sublime of endless praise' has 'The subjects from Habermann.'

'Ye House of Gilead' has 'From Habermann.'

I have therefore traced five of the six (?) mentioned; the sixth is almost to a certainty the 'Doubtful fear' noticed above.

J. S. SHEDLOCK.

Reviews.

Sir Arthur Sullivan: his life and music. By B. W. Findon. [James Nisbet and Company, Limited.]

This is the fourth monograph in book form on Sir Arthur Sullivan that has appeared; but the life of the distinguished musician, regarded from a strictly biographical point of view, has yet to be written. In the meantime this volume has a certain value in having been written by a kinsman of Sullivan's. In his preface Mr. Findon says: 'Many of these pages reflect the spirit of numerous conversations, and his [Sullivan's] opinions on matters which he would not openly discuss in his lifetime.' But there is scarcely any fresh light thrown upon the life of the composer, his early struggles, and so forth, while the paucity of the letters written by him—one of the most important features of biographical material—is somewhat disappointing. There are some controversial matters in the book that had better have been left in oblivion; discords such as these only jar in pages that are otherwise pleasantly written. The book contains an excellent portrait of Sullivan; but there is no index, and not even a table of chapter contents. A facsimile page of 'Essays in rhythm' is specially interesting. It contains eight examples of rhythmic experiments of the song 'Were I thy bride,' furnishing interesting proof of Sullivan's painstaking care in the all-important matter of perfect accentuation of words in their musical settings.

ANTHEMS.

When Israel came out of Egypt. By Samuel Wesley.

I will not leave you comfortless. By William Byrd.

When the Lord turned again. By Eaton Fanning.

Sun of my Soul. By G. W. Chadwick.

The Lord is my Shepherd. By Henry Smart.

[Novello and Company, Limited.]

It would be superfluous to draw attention to so well-known and splendid a motet for double chorus as Samuel Wesley's 'In exitu Israel' were it not for the fact that Dr. George J. Bennett has furnished the music with English words. This task he has most admirably discharged, and therefore it is desirable in the cause of Art that the English version of a vocal masterpiece should be made known.

The anthem by William Byrd is taken from Book II. of the *Gradualia*, dating from 1610. The words are translated from the Introit for the Sunday after Ascension, and the music has been edited by Mr. John E. West, who has the qualifications of wide experience and artistic discretion.

Dr. Eaton Fanning's setting of 'When the Lord turned again the captivity of Zion' was composed for the 250th Festival of the Sons of the Clergy at St. Paul's Cathedral. The work, laid out for tenor solo, chorus, and orchestra, is opened by the soloist, who is soon answered by a jubilant chorus in four parts. A short unisonal passage for the basses leads to another chorus more dignified in character. A specially effective portion of the anthem is the delivery by the soloist of the words 'Turn our captivity, O Lord,' while the choir respond softly 'They that sow in tears shall

reap in joy.' With the subsequent Biblical words is built up an effective climax which closes the composition.

Mr. Chadwick has selected for his text the familiar evening hymn of Keble. The music is very simple and devotional. Two verses are set for tenor solo and one for the full choir, the melody given out by the former being repeated by the latter, with a well-written *Coda* terminating with a two-fold Amen.

The 23rd Psalm is one that would appeal with special attractiveness to a composer of Henry Smart's temperament, and he had the good sense not to distort the simple words of the Psalmist by attempts at mere word-painting. In the present four-part version of the anthem—originally set as a duet for equal voices—the opening phrases are assigned to tenors and basses, and the remainder to the full choir. Its melodiousness may be taken for granted, and Mr. Bellairs has arranged the voice parts and added an organ accompaniment to a composition which will doubtless be warmly welcomed by reason of its devotional spirit and practical utility.

The Life of Sir Herbert Stanley Oakeley. Compiled by his brother, Edward Murray Oakeley. [George Allen.]

If the life of Sir Herbert Oakeley had to be written, no more sympathetic or appreciative biographer could have been found than his brother, the compiler of this book. For twenty-five years the subject of this memoir held the Reid Chair of Music in Edinburgh University, where he organized the Reid concerts, gave 200 organ recitals, and delivered professorial lectures. To the further credit of the account must be put his zeal for the foundation of graduation in music at the University, a natural corollary of the professorship which he lived to see accomplished. His other musical work was of a journalistic nature on the *Guardian*, to which he contributed accounts of various musical festivals. Mr. E. M. Oakeley pleasantly describes the career of his brother—the school days at Rugby; the student period at Christ Church, Oxford; the Edinburgh professorship; and the eventide of life passed at Dover, where Sir Herbert Oakeley died at the age of seventy-three. One of the most interesting things in the memoir is the reference to Oakeley's organ-playing at Lambourn Church in 1858, which so affected and unsettled a boy residing there that music thenceforth became the longing of his life. The name of that boy is George C. Martin, who has since been heard of beyond the region of the Berkshire village where he was born and began his musical life.

The well got-up volume contains seven illustrations, of which a facsimile of the autograph of Bach's B minor Prelude for the Organ is the most interesting—no wonder that this manuscript was one of Oakeley's 'most dearly-prized treasures.' We must not omit to mention that Sir Herbert Oakeley held the office of 'Hon. composer of music to H. M. in Scotland,' the duties of which could not have been very arduous.

BOOKS RECEIVED FOR REVIEW.

Grove's Dictionary of Music and Musicians. Edited by J. A. Fuller Maitland. Vol. I., A to E. (Macmillan and Company, Limited.)—*Music and Musicians.* By Albert Lavignac. Fourth edition, revised and edited, with an Appendix on Music in America, and the present state of the art of music, by H. E. Krehbiel. (G. T. Putnam's Sons.)—*Chronological Note Book, for students of musical history.* By J. H. Oldham. (F. Collas, 130, Fleet Street.)—*Beauty of tone in speech and song.* By Arthur Lovell. (Simpkin, Marshall and Company, Limited.)—*Founders of music.* By Hannah Smith, and *A Book of Shakespeare's Songs* (New York: G. Schirmer, and London: Charles Woolhouse.)—*The Story of the Violin.* By Paul Stoeving. (The Walter Scott Publishing Company, Limited.)—*Bach.* By E. H. Thorne. (George Bell and Sons.)—*The Temple of Art: a plea for the higher realisation of the artistic vocation.* By Ernest Newlandsmith. (Longmans, Green and Company.)—*Hymns Ancient and Modern.* New edition, 1904. (William Clowes and Sons, Limited.)—*A Calendar of Hymns Ancient and Modern for the year of Grace 1905.* By Robert Sealy Genge. (Henry Frowde.)—*The Oxford History of Music.* Vol. V. *The Viennese period.* By W. H. Hadow. (Oxford: The Clarendon Press.)

THE MUSICAL ASSOCIATION.

The Musical Association—our only learned society—flourishes, and it is now a legally incorporated body. It has united in membership a large proportion of the most eminent musicians and best-known amateurs in the country, and its alliance with the International Society of Musicians brings it into touch with continental musicians. The papers read at the monthly meetings—which in future will be held at Broadwood's handsome new small concert-room in Conduit Street—are contributed by experts in the subjects with which they deal. The volumes of the Proceedings of the Association are a mine of wealth to the historian, the antiquarian, and inquirers into the philosophical basis of the art of music.

The thirtieth annual meeting was held at Broadwood's on November 15. Sir Hubert Parry was in the chair. A satisfactory report was read by the Secretary, Mr. J. Percy Baker, and the necessary formal business was despatched. After the business meeting the first paper of the new session was read by Mr. William Shakespeare, the subject being 'Singing as an art.' There was an unusually large audience, attracted no doubt by the annual meeting, the personality and reputation of a famous singing-master, and the prospect of the Annual Dinner. As to the last-mentioned attraction it is a remarkable fact that members of the Association who do not attend the monthly meetings have annual prickings of conscience that impel them to attend at all costs this agreeable function.

Mr. Shakespeare's paper was historical, philosophical and didactic. He made lengthy reference to the old masters (on whose methods, by-the-way, the modern methods, totally different as they are from one another, are all based), and pointed out how careful they were as teachers and composers to keep in view the natural capacities of singers. Purcell's 'Dido's lament' and 'Let the mighty engines,' Alessandro Scarlatti's 'Toglietemi la vita ancor,' and 'O, cessati di piagarmi,' Lotti's 'Pur dicesti,' and Caldara's 'Selve Amiche' were mentioned as splendid examples of songs demanding *sostenuto* style and the execution of scale passages. Porpora (*b. 1686*) was described as the greatest singing-master who ever lived. The feats of Farinelli and the pure vocal compositions of Pergolesi were described and illustrated. What was the essence of the style of this grand vocal art? Unerring attack on the note in the 'very centre' of the sound; the power of sustaining all notes and joining them to others with a perfect *legato* without jerkiness or slurring; the *messa di voce*, or swelling from *piano* to *forte* and back to the softest sound without loss of quality; command over execution; expression and pathos; breadth of phrasing—which is only possible to those who have command of a long breath—and intensity of carrying power sufficient for the largest halls and theatres. Handel, Bach, Mozart, Rossini, Bellini, Donizetti, and Verdi knew how to bring into play all these resources of singers. They gave singers time to breathe and collect themselves, whereas later composers often gave little or no time for the singer to breathe. Handel's writing for the voice was praiseworthy, but Bach at times gives the singer uncouth and awkward passages, difficult chromatic intervals, words to recite on the highest notes, and he treats the voice too much as though it were a solo stop on the organ, and he disregards compass of the most favourable parts pertaining to the different voices. But in spite of this Bach produced some great effects.

Mr. Shakespeare then went on to deal in detail with many technical points of singing—e.g., the placing of the voice, the method of breathing, pronunciation, the poisoning of the larynx over the breath, the looseness of the neck, jaw, and tongue. He concluded his paper by appealing to composers to study the art of writing for a voice as they do already study the art of writing for a violin or a pianoforte, or any other instrument. All this interesting matter was followed by the audience with keen attention, and at the end, after a few remarks from Dr. Cummings, who presided, a very hearty vote of thanks to Mr. Shakespeare was passed unanimously.

The dinner took place at the Monico Restaurant and was in every way a success. Mr. Clifford Edgar, Dr. Charles Maclean, Sir Frederick Bridge, and the President, Sir Hubert Parry, all made excellent speeches, and a well-chosen programme of music was performed by Dr. Markham Lee, Miss Bessie Cartwright, Mr. Philip Cathie (violin), Madame Koenig (pianoforte), Mr. G. A. Clinton (clarinet) and Mr. W. Y. Hurlestone.

CO-OPERATIVE OPERA AT SHEFFIELD.

In November, 1903, an article appeared in the *Sheffield Daily Telegraph* which elicited from Mr. Charles Manners, of the Moody-Manners Opera Company, a letter, in which he stated that, as he had usually lost money when he came to Sheffield, he was prepared to give a series of eight opera performances if some means could be adopted for ensuring the payment of his bare out-of-pocket expenses. He further stated that should there be any profit it could go to any educational or charitable object selected by the local parties to the contract. This offer was accepted by Mr. T. Walter Hall, chairman of the Sheffield Musical Festival Committee, on behalf of the Sheffield University Fund. A strong local committee was formed, a long list of patrons obtained, and organizing machinery put into motion. Mr. Manners, on his part, contracted to combine the whole of his A and B touring companies and perform a mutually-selected repertory with a musical force consisting of a chorus numbering eighty-five, an orchestra of sixty, a ballet of twelve, and twenty-four principal singers. The repertory consisted of 'Faust,' 'Carmen,' 'Tannhäuser,' 'Mignon,' 'Lohengrin,' 'I Pagliacci,' 'Cavalleria Rusticana,' 'Tristan und Isolde,' and a so-called 'gala' performance consisting of a selected act, the first in each case, from 'Die Walküre,' 'Siegfried,' and 'Lohengrin.'

The scheme aroused much interest in Sheffield, and during the first two days the advance booking exceeded £600. The Theatre Royal was well filled during the entire series, and a substantial profit will accrue from the experiment. The performances were of a high order of merit, especially in respect of chorus, orchestra, and scenery. In 'Faust' Sir Henry Irving's Lyceum scenery was used, and in the 'Ring' selections, special mounting was prepared. Chorally the performances were unique for the provinces. The cumulative effect of such scenes as those of the Tournament of Song in 'Tannhäuser,' the Kermesse and Soldiers' Chorus in 'Faust,' and the first acts of 'Lohengrin,' with an ensemble numbering 160 performers, was distinctly imposing. The two separate acts from 'Die Walküre' and 'Siegfried' were also excellently rendered, Mme. Clementine de Vere as Sieglinde and Mr. Wilson Pembroke (Siegmund and Siegfried) winning pronounced successes. The production of 'Tristan und Isolde' (with Madame Blanche Marchesi and Mr. Joseph O'Mara in the title parts) was another feature of the week. At the conclusion of the series of performances the University students organized a demonstration. This took the form of a torchlight procession in which Mr. and Mrs. Charles Manners and Mr. T. Walter Hall, seated in a carriage, were dragged through the main streets, a scene that was witnessed by thousands of people. Madame Moody-Manners subsequently sang from the balcony of her hotel to an immense concourse of people.

The importance of the venture lies in its possibilities. If the co-operative idea can be extended, in the provinces at least, its bearing upon the future of English opera may have the most beneficial results. It is this aspect of the matter which has created widespread interest in an experiment the success of which may lead to much profitable imitation.

ROYAL CHORAL SOCIETY.

Yet again Mendelssohn's 'Elijah' attracted thousands of music-loving folk to the Albert Hall on the opening night (November 10) of a new season—the thirty-fourth—of the Royal Choral Society. The non-appearance of Madame Suzanne Adams was a disappointment, for she has not been heard in London in oratorio, but an excellent substitute was found in Madame Emily Squire. Mr. Dalton Baker, if not fulfilling all that is expected from the exponent of the Prophet, sang so well and with such artistic discernment that he confirmed the good opinions of his capabilities elicited by his singing at the recent Gloucester Festival. Miss Ada Crossley and Mr. John Harrison acquitted themselves of their respective tasks with their usual distinction. Detailed criticism of the choral singing is unnecessary, but it should be recorded that under the direction of Sir Frederick Bridge the Kensington choristers reached a high standard of excellence.

LONDON SYMPHONY ORCHESTRA.

Great interest was manifested in the second concert given by the London Symphony Orchestra at Queen's Hall on November 17, owing to the engagement of Herr Arthur Nikisch. His readings of Beethoven's 'Egmont' Overture and Brahms's 'Variations on a Theme by Haydn' were wonderful with regard to precision and clearness of detail, while the interpretations of the Overture to 'Tannhäuser' and Tchaikovsky's Fifth Symphony were superb, and roused enthusiasm to a pitch rarely witnessed at Queen's Hall. The distinctive feature of the performance of the Overture was its spirituality. There was no lack of forcible expression, but it was never coarse. The waltz movement in the Symphony was taken much slower than usual, which was decidedly an improvement, a certain languorous grace being imparted to the music which removed the suggested flippancy of this measure in a symphony. The soloist was M. Rinarde, who played very finely in M. Saint-Saëns's Violin Concerto in B minor.

ROYAL ACADEMY OF MUSIC.

A few lines by way of encouragement are due to some of the students of the Royal Academy of Music who took part in the concert given by the Institution on November 21 at Queen's Hall. The chief honours were gained by the vocalists. Miss Caroline G. Hatchard, who is gifted with a soprano voice of excellent quality and considerable power, sang Liszt's 'Schwebe, Schwebe' and 'Jugendglück' in a sympathetic manner that indicated an artistic temperament, and Mr. Philip Simmons made effective use of a pleasing tenor voice in Goring Thomas's song 'Memories,' and is also to be commended for clearness of articulation. The Celtic songs by Mr. Arnold E. Trevor Bax were carefully rendered by Miss Ethel M. Lister, but with the exception of the first, entitled 'Eildh, my fawn,' the vocalist had not grateful phrases to sing. The second of the series, 'Closing Doors,' is ambitious, and testified to artistic aims. Another work by a student was the first number of a Pianoforte Trio in E flat by Miss Zénie Weisberg, which proved a bright, tuneful, and ingeniously written movement. It was effectively rendered by Mr. E. R. Woof, (violin), and Mr. B. W. O'Donnell (violin-cello), with the fair composer at the keyboard. Other students who bore witness to having profited by good training at Tenterden Street were Miss Myra Hess and Miss Hilda F. M. Barnes.

The following scholarships, &c., have recently been awarded at the Royal Academy of Music. The Ada Lewis Scholarships: *Singing*, John Bardsley (Farnworth, Lancashire) and Clara Butterworth (Harpurhey, Lancashire); *Violin*, Francis Joseph Thorns (Weston-under-Lizard); *Violoncello*, Edgar Fawcett (Eccleshill, Yorkshire); *Organ*, Redgewell G. Dansie (London); The Wessely Exhibition to Thomas Morgan (Dowlais); The John Thomas (Welsh) Scholarship, to Percy Hughes (Aberdare); The Baume (Manx) Scholarship to George Samuel Robinson (Michael, Isle of Man); The Sainton-Dolby Scholarship to Ethel Marguerite Pound (London); The Ross Scholarship (singing) to Ida Kahn (London); The Ross Scholarship (Wood-Wind instruments) to Emile Henry Medicus (Youngstown, Ohio, U.S.A.) for Flute playing; The Committee Scholarship, to Edith A. Kirk (contralto), of Leicester.

QUEEN'S HALL ORCHESTRA.

The second of the Symphony Concerts, conducted by Mr. Henry J. Wood at Queen's Hall, took place on November 12, and was distinguished by first performances in London of 'Das Hexenlied,' by Max Schillings, and a symphonic poem entitled 'Penthesilea,' by Hugo Wolf. 'Das Hexenlied' is a poem by Ernst Von Wildenbruch, in which is related the dying confession of a monk who all his life had regretted not having connived at the escape of a girl condemned to be burnt as a witch for singing a certain song of fascinating character. The text was delivered with rare elocutionary skill and impressiveness by Miss Tita Brand, daughter of Madame Marie Brema, but it cannot be said that the talented reciter received much help from Max Schillings's music. It is well written and appropriate, but by no means a brilliant example of *melodrame*. It should

not be forgotten that our English composer, Mr. Frederic Corder, has written most expressive and appropriate music to the same poem, which has been successfully given more than once at Mrs. Tobias Matthay's recitals.

Hugo Wolf's symphonic poem did not prove satisfactory. Its programme is the expedition of the Amazonian Queen, Penthesilea, to capture Achilles. The first movement is martial and vigorous, but noisy. The second number, in which the Queen, made captive by Achilles, reveals her love for him, provides an effective contrast and is the most pleasing section of the work, the love theme possessing melodic charm; but with the third and last movement a return is made to the strenuous and somewhat coarse style of the opening number, and the death of Achilles and the suicide of Penthesilea are illustrated by strains of the most robust kind.

THE ALEXANDRA PALACE CHOIR.

'The Dream of Gerontius' was performed by the Alexandra Palace Choir on November 12, under the direction of Mr. Allen Gill. The choir numbered about 700, and the band was a very large one, and included many amateurs. This was the first performance of Elgar's great work given by the Choir. It drew what was, we believe, the largest audience as yet gathered to hear the work. No fewer than 6,000 people occupied the seats, and 2,000 more were in the 'standing room only.' The performance was an excellent one in every respects. It was not an easy matter to carry such ponderous resources through the rhythmic mazes and furious rushes of the demons' chorus, and it says much for Mr. Gill's decision and alertness that the execution of the difficult passages was correct and expressive. The band, although sometimes overweighted, was generally competent. Miss Edna Thornton, Mr. William Green, and Mr. Frederic Austin were the soloists. The audience was highly appreciative, and broke out into tumultuous applause whenever a chance was afforded.

'THE DREAM OF GERONTIUS' AT BLACKPOOL.

(BY OUR SPECIAL CORRESPONDENT.)

It would seem to be the ambition of every well-constituted choral society to include in its repertory 'The Dream of Gerontius.' The fact that an adequate performance of the work demands the most advanced and unusual choral technique, orchestral and solo singing resources of the highest class, and a conductor imbued with a peculiarly sympathetic temperament and power to control surging rhythmic combinations has apparently acted rather as a stimulus than as a deterrent. It is one of the side influences of this remarkable work that it has led to the focussing of executive talent on a large scale in quite unexpected places. The great festivals we have always with us, and they accustom us to great things. But when in places like Southport and Blackpool we hear of performances of an elaborate art-work like 'The Dream of Gerontius,' which in some points surpass even festival standards, we can estimate how much the executive side of the art is progressing in the country. These thoughts are suggested by a noteworthy performance of Elgar's work given at Blackpool on November 16. A local conductor, Mr. H. Whittaker, who has shown exceptional skill as a choir-trainer, mostly in the way of unaccompanied music of the madrigal type, boldly decided to risk his reputation in another sphere of the conductor's art by undertaking to produce 'The Dream of Gerontius' on the best possible scale. Sixty-four members of the Richter Manchester band, Miss Muriel Foster, Mr. John Coates, and Mr. Frederic Austin were engaged. The choir, specially organized for the occasion, consisted of 270 singers, about eighty of whom were imported from Sheffield—an importation of gratifying significance, inasmuch as these sturdy Sheffield chorists undertook the wearisome journey (they arrived home at 3 A.M.), not for pecuniary reward, but from sheer enthusiasm and a desire to show respect for a popular conductor, and to support his effort to present worthily a work which they are justly proud of having done so much to adequately perform both in Sheffield and London.

The performance was given in the sumptuous concert hall of the Tower, probably one of the finest concert rooms

in the kingdom. It was soon evident that the utmost care had been expended on the preparation of the work. This theme may have been rather slower and that theme faster than usual, but when all is said under this head, one felt that the interpretation of the conductor's was deeply appreciative of the mystic spirituality of the composer's music. At no previous performance of the work I have heard was the semi-chorus so tenderly and impressively sung. Tone and intonation were absolutely perfect, and moreover the words were clearly defined. Altogether the first part of the work created a profound effect. At least it left me in a state bordering upon ecstasy. The second part was not so well performed. Mr. Whittaker, who had so far shown masterly control, did not handle the demons' chorus—a crux for the best conductors—with the necessary nerve and decision. Not that there was any approach to disaster, but simply a lack of great unity. Later, in 'Praise to the Holiest,' some thrilling climaxes were attained—it seemed as though the gates of heaven were thrown open, and that the mass of harmony gushed out. The beautiful and pathetic final section was not so successful, owing I think to the too long continuance of a decided six beats in the bar instead of the broader and more tranquil three into which the rhythm gradually drifts. It is enough to say of the principal soloists that Miss Muriel Foster and Mr. Coates were at their best. Mr. Frederic Austin, who is a less familiar exponent of the bass solos, sang with much fervour and occasional breadth. The audience, which numbered about two thousand persons, appeared to be much impressed.

Competition Festivals.

BARROW-IN-FURNESS.

It is gratifying to find that in this out-of-the-way corner of Lancashire a considerable section of the community exhibits real enthusiasm for musical study. The three days' festival (the sixth of the series), held on October 27, 28 and 29, was a pleasant evidence of this desire to learn and to excel. Inasmuch as the idea of the promoters of the scheme, as it is of many similar schemes, is to encourage the people to make music for themselves rather than to bring performers from the outside to be merely listened to, the Festival was necessarily cast in the competitive mould. Only in this way can soloists of all kinds and small choirs and bands be effectively encouraged. The competitions were arranged in 32 classes, and included pianoforte, violin, clarinet, brass quartets, solos and duets for all sorts of voices and choirs of various formations. Where possible the forces were combined to give a performance of a work. On the Children's Day the cantata 'The Spider and the Fly' (Wensley and Bridge), and, on the day for local choirs, Stanford's 'The Revenge' were performed. Many of the solo-singing results were of quite a high standard. Seven male-voice choirs, chiefly composed of the working classes, came from the surrounding district. The test-piece was Elgar's 'Feasting, I watch.' The Workington Orpheus, under Mr. Joseph Scott, gave a very fine performance and gained the first place, and the Lancaster Male-Voice Choir, under Mr. R. T. Grossé, came second, being only one mark behind. In the chief mixed-voice choir section the Barrow Madrigal Society, under Mrs. Bourne, gave excellent performances of 'Cupid and Rosalind' (Stanford) and 'Mary Morrison' (G. J. Bennett), and were placed first. Almost equally good were the performances of the Blackpool Orpheus Glee Society, under Mr. Clifford Higgin. The audiences were generally large, and always keenly attentive and appreciative. The Festival is well managed in every respect, from the choice of music for competition down to the smallest detail, by the musical and business men and others who devote themselves unsparringly to the social welfare of the town. Mr. T. G. Symons is the secretary. Dr. McNaught conducted the concerts and adjudicated the competitions for the third time.

KEIGHLEY.

The "Summerscales" competitions, the thirteenth of the series, were held at Keighley on October 22 and 29. There were numerous entries in the varied sections for choirs and solo singers and players. Fourteen male-voice choirs competed in the section for local choirs, the first place going to the Ilkley Orpheus Glee Union (Mr. T. A. Earnshaw).

Thirty-four sopranos and twenty basses competed. Harrogate (Mr. Hiram Ball) won the chief mixed-voice prize and the female-voice choir prize. There were eleven male-voice choirs in the open class. The Habbergham Glee Union, Burnley (Mr. Ernest Hitchon), were well ahead and gained the first prize. Dr. Henry Coward and Mr. Isidor Cohn were the adjudicators.

London Concerts.

The third series of Messrs. Broadwood's Chamber Concerts began on November 3 at Eolian Hall, when the chief works on the programme were Beethoven's Quartet in F (Op. 18, No. 1), and Mendelssohn's Octet for Strings, the 'Cathie' quartet party being joined by the 'Wessely' company in an excellent performance of the latter delightful work. Three Novelletten in E flat for strings, by Mr. Frank Bridge, played for the first time, proved vivacious and attractive pieces that merit widespread favour. Miss Susan Strong was the vocalist and sang delightfully.

For the second concert on November 17 was engaged the Bohemian Quartet, who played Borodin's Quartet in D and Brahms's Quintet (Op. 115) with great spirit and finish. The vocalist was M. Camille Decreux.

Miss Ethel Barns and Mr. Charles Phillips commenced their tenth series of Chamber Concerts on November 1, at Bechstein Hall. A new Pianoforte Trio in F minor by the former artist was introduced, and in common with previous compositions by Miss Barns proved a tuneful, well written and tersely developed work. The composer was assisted by Miss Lucie von Hulst and Mr. George Mackern in an excellent performance. Mention is also due of Miss Kate Fielder, a young vocalist gifted with a contralto voice of considerable power and rich quality, which is admirably produced.

The chief feature of Mr. Plunket Greene's recital at Eolian Hall on November 11 was the first performance in London of Sir Charles Stanford's 'Five Songs of the Sea,' produced at the recent Leeds Festival. The most warmly-received numbers were those entitled 'Homeward bound' and 'Outward bound.' Mr. Greene was also very successful in his rendering of a ditty called 'Row, Burnie, Row,' by Mr. A. Burgess Weston, and Mr. Arthur Hinton's 'Piping down the valleys wild.'

Señor Arbos played two pleasing pieces from his own pen at his recital at Bechstein Hall on November 12. They are respectively called 'Guajiras' and 'La Zambra,' and the latter had not previously been performed in public. They are typically Spanish in character, and their composer rendered them with a verve and significance that elicited enthusiastic applause. The most serious effort of the afternoon was a performance of César Franck's Sonata in A, in which Señor Arbos received sympathetic assistance from Miss Evelyn Suart at the pianoforte.

At St. James's Hall on November 10, M. Fritz Kreisler gave a farewell recital before leaving for a tour in America. His programme contained a Concerto in E minor, by Jules Conus, a Russian composer new to Londoners. The Concerto contained many effective passages for the solo instrument, but in its entirety it possesses little musical interest.

Miss Evangeline Anthony, the young Hereford violinist, made her first appearance in London at St. James's Hall on November 5, when she proved by her playing in Mendelssohn's Concerto, and in other works, that the reputation she has gained in the provinces had been well merited. Miss Anthony was admirably supported by the London Symphony Orchestra, conducted by Dr. Cowen.

The programme of Miss Mary Louisa White's concert at Steinway Hall on November 17 was devoted entirely to her own compositions. There was a pleasing Minuet, and a Novelette, which had in it something of Schumann's restless spirit. Songs were agreeably sung by Miss Esmé Atherden and Mr. Frederick Ranalow. The 'Sleep, little baby, sleep' proved simple and tasteful, and 'The Maypole' bright and pleasing. Miss White is an accomplished pianist, and her performances elicited much applause.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, November 15.

'Lakmé,' by Delibes, a novelty here, has recently been given at the Opera House. The performance was excellent, and the wonderful mounting of the piece was quite poetical, as indeed the subject-matter demands. Fräulein Kurz in the title-role achieved striking success both by her singing and dancing.

The Singakademie intends to give a popular performance of Haydn's 'Creation' in the Jubilee Theatre. During the first half of the 19th century Haydn's two oratorios were performed once every year at the Hofburg Theatre for benevolent purposes. From the fund thus collected the widows and orphans of our musicians are maintained even to the present day. These performances were subsequently given only at concerts; now a return is being made to the theatre, where they still delight the public.

The *a capella* choir founded a few years back by Eugen Thomas is largely devoted to the cultivation of old vocal music. It has given performances of works by Orlando di Lasso, Palestrina, and Donati; also by Haydn, Mozart, Mendelssohn, and others.

Our chief orchestral concerts have offered much that is interesting. At the Philharmonic, Felix Mottl conducted one of Mozart's rarely-heard symphonies, and a pleasing, well-constructed Scherzo in C minor by Hans Pfitzner. The Concert Society under the direction of Ferdinand Löwe gave a Slav Rhapsody, one of the fanciful Legends, and the 'Husitská' Overture in memory of Antonín Dvořák, also the First Symphony of Gustav Mahler, a composer of a very different type. But however honoured and admired for his noble activity as director at the Opera House, Mahler's First Symphony did not excite any special sympathy with the public.

Eugen D'Albert performed Beethoven's two Pianoforte Concertos in G and E flat, and so admirably that one seemed to be listening to them for the first time. His wife sang some of her husband's excellent songs with orchestral accompaniment. Frederick Lamond has also played here with success.

A great crowd was expected at the concert of the twelve-year-old violin virtuoso, Mischa Elman, of whom previous to his arrival wonderful tales had been told. Evidently the public is surfeited with prodigy children, for the attendance at the concert was small. However, Elman, a Russian by birth, astonished even the most *blasés* by his wonderful though simple playing. His technique is astonishingly sure and pure, but his tone as yet is not very powerful and warm; this, indeed, is a good sign for the natural development of his extraordinary talent.

In the department of chamber music many interesting novelties have been heard. The Rosé Quartet introduced a pleasing Quintet for Strings by Taniev, and the lady pianist Wunder-Wierer favoured us with a clever Pianoforte Sextet by Paul Juon, a Russian by birth, who lives in Berlin, and whose chamber music is among the most attractive at the present day. A young pianist and writer on music, Dr. Schenker, performed a hitherto unknown Pianoforte Concerto in A minor of Philipp Emanuel Bach's, while at the same concert his colleague Moritz Violin (composer and pianist in spite of his name) conducted Mozart's great Serenade in C minor for wind instruments, that written by Mozart for Prince Schwarzenberg, and which he afterwards converted into a quintet for strings. The lovely work in its original form aroused indescribable enthusiasm: it is young and fresh, and yet it is more than a hundred and twenty years old!

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The Queen's College chamber concerts, of which Dr. Lawrence Walker is the Director, gave their first concert of the season on October 31, and thereafter the Verbrugghen Quartet appeared. Miss M. Kisack as singer and Dr. Walker himself as pianist performed an excellent selection of music, the most novel feature being the duet by Wieniawski for violin and viola, played by Messrs. Verbrugghen and Walter Haig.

The work at the second concert of the Philharmonic Society on November 18 was Mendelssohn's 'Elijah,' in which the

solo parts were filled by Miss Ethel Henry Bird, Miss Gertrude Lonsdale, Signor Manrico Bacci, and Mr. Andrew Black. The performance was in all respects satisfactory, and although this might be taken as almost a matter of course with such a well-known oratorio, it should be remembered that in a living and healthy organism like the Philharmonic Society there is a constant growth of new material, both in chorus and orchestra, in the training of which the conductor has to begin *au fond*. The chorus is entirely amateur and the orchestra almost the same, so that a good performance gives proof, if it were needed, of the care and skill of Dr. Koeller, which indeed are worthy of the reputation which he has so deservedly gained.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Midland Musical Society at the Town Hall Saturday popular concert of October 29 gave an excellent performance of Parts I. and II. of Coleridge-Taylor's 'Song of Hiawatha,' with Miss Annie Warden, Mr. Walter Lawley, and Mr. John Kidding as principals. A short miscellaneous selection followed. Mr. A. J. Cotton conducted. On the following Saturday, November 5, Mr. F. W. Beard gave an orchestral concert with a Tchaikovsky programme. This included the 'Pathetic' Symphony, the Intermezzo 'The Battle of Poltava' from the opera 'Mazeppa,' the Suite 'Casse-Noisette,' and the Overture '1812.' Mr. Karl Johannessen was the soloist in the Sérénade Mélancolique for violin and orchestra, and Mr. Sidney Stoddard contributed songs.

The first concert of the Halford Society was held in the Town Hall on November 8, when a crowded audience extended a hearty welcome to the conductor, Mr. George Halford, and the violinist, Mr. Fritz Kreisler, who has become an immense favourite here. Mr. Kreisler's rendering of the solo part in Tchaikovsky's Violin Concerto (Op. 35) was magnificent, and evoked the most enthusiastic applause. Mr. Halford conducted fine performances of Beethoven's First Symphony, Wagner's 'Siegfried Idyl,' and the Variations from Tchaikovsky's Third Suite.

The young Birmingham violinist, Miss Margaret Holloway, with a local pianist, Mr. Howard Hadley, gave a concert in the Masonic Hall during the last week of October. Mendelssohn's Violin Concerto and Beethoven's 'Waldstein' Sonata were the chief works performed, and both were finely played.—Mr. Max Mossel's drawing-room concerts opened at the Grosvenor Rooms (Grand Hotel) on October 27. Señor Sarasate and Dr. Neitzel played several pieces for violin and pianoforte, among them Sarasate's new fantasia on Mozart's 'Don Giovanni,' which pleased greatly.—Miss Cecy Naughton and Mr. John Waterhouse gave a pianoforte and violin recital in the Masonic Hall on November 2, with Miss Eva Dickinson as vocalist. An attractive programme included Dvořák's Romantische Stücke (Op. 75), Ernst's Concerto in F sharp, and the Scherzo in E flat of Brahms. Miss Dickinson made a very favourable début.—On November 4 in the new Temperance Hall, Miss Emmeline L. Marks gave a concert assisted by Mr. Jacques Renard, violoncellist. The programme was interesting and varied. Miss Marks revealed talent in Schumann's 'Carnaval,' and Mr. Renard greatly impressed the audience by his fine tone in Bargiel's Adagio. Mr. Wymark Stratton accompanied the violoncello solos.

A benefit concert was given to Mrs. Stockham, a local harpist, in the Town Hall on November 15. In July last Mrs. Stockham and her band of harps were engaged at Southsea, and lost valuable instruments and other property by the fire that destroyed the pier. This concert, with various subscriptions, it is hoped will compensate Mrs. Stockham. A number of artists assisted gratuitously, and the hall was crowded.—Madame Minadieu gave a vocal recital at the Edgbaston Assembly Rooms on November 18. She sang seventeen songs, in four languages, and revealed high artistic powers. Mr. Willy Lehmann contributed violoncello solos, and Mr. G. H. Manton accompanied.

At the Midland Institute, on November 3, Mr. E. S. Fry gave an interesting lecture on the 'Development of the bow for stringed instruments,' illustrated by diagrams and musical

examples. On November 5, Mr. Johann C. Hock began a series of violoncello recitals in connection with the Institute School of Music. He played concertos by Haydn and Saint-Saëns, and Bach's Sonata No. 2 in D minor.

One of the oldest members of the Birmingham Festival Choral Society died at Penkridge on October 24, in his eighty-third year. This was Mr. Robert James Heap, an enthusiastic musical amateur, and the promoter of many concerts in years gone by; but he was better known as the father of the late Dr. Charles Swinnerton Heap, one of Birmingham's most gifted sons.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

An orchestral concert was given at the Victoria Rooms on October 28 for the purpose of showing that the players in the city and neighbourhood were capable of effectively interpreting instrumentation of a high order. Upwards of sixty executants took part, the conductor being Mr. A. H. Peppin (music master of Clifton College). The principal compositions performed were Beethoven's C minor Symphony and the Preludes to Wagner's 'Meistersinger' and 'Tannhäuser' and the Prelude to Act 3 of 'Lohengrin,' with the 'Danse Macabre' of Saint-Saëns, all of which were admirably rendered and much applauded. Miss Edith Evans was the vocalist.

The first concert for the season of the Clifton Quintet was given at the Victoria Rooms on November 10, in the presence of a large audience. The players were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violoncello). The programme contained Brahms's String Quartet in B flat (Op. 67), Beethoven's Pianoforte Sonata in F sharp (Op. 78), Dvorák's Romantische Stücker (Op. 75) for violin (Mr. Alexander), and Schumann's Pianoforte Quintet in E flat (Op. 44). These works received adequate interpretation. Mr. Arthur Walenn, the vocalist, gratified by his artistic rendering of the cycle 'Eliand, a song of Chiemeese,' by A. von Fielitz.

A fine performance of the 'Faust' of Hector Berlioz took place on November 19, when the Bristol Choral Society was heard in that work at Colston Hall. Choir and band numbered about 600, Mr. Riskey being the conductor. The soloists were Miss Agnes Nicholls, Mr. Robert Cunningham, and Mr. Dan Price (in place of Mr. Andrew Black). There was an immense audience, and the work was received with enthusiasm.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Royal Dublin Society opened their winter series of Chamber Music and Organ Recitals on November 7. The performers were Mr. Sigmund Beel (first violin), Mr. P. Delany (second violin), M. Octave Grisard (viola), Herr Bast (violoncello), and Signor Esposito (pianoforte). The programme included Dvorák's Pianoforte Quintet in A major.

Mr. Vincent O'Brien's choir gave a performance of Mendelssohn's 'Hymn of Praise,' with orchestra, and a miscellaneous programme on November 16 in the Rotunda. The solos were sung by local artists, and Mr. Vincent O'Brien conducted. There was an overflowing audience.

The Dublin Orchestral Society have announced a series of five concerts under the conductorship of Signor Esposito, to be given during the season.

Visits have been paid to Dublin during the past month by Madame Albani, Florizel von Reuter, and Señor Sarasate.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Professor Niecks opened the new session at Edinburgh University on October 17 with a most interesting address upon 'The Predecessors of the Pianoforte.' The Professor characterized these instruments and explained their mechanism, illustrating their qualities by playing upon a clavichord, a spinet, and a harpsichord.

Few musical events create more interest among local musicians than the annual pianoforte recital of Mr. Paul Della Torre. The highest expectations are formed, both in

respect of the quality of the programme and of its rendering, and these expectations are never disappointed. Novelty is a feature of all his programmes, of which the chief on November 14 was a Sonata by Glazounov, exquisitely played.

The Dedication Festival at St. Mary's Cathedral, in celebration of the twenty-fifth anniversary of its consecration, took place in the first week of November. The musical arrangements were on a most impressive scale, and reflected great credit and honour on Mr. T. H. Collinson, organist of the Cathedral, who conducted the Festival. The music sung included 'The Hymn of Praise' and Brahms's 'Requiem.' The choir, gathered from all parts of the diocese, was supported by a large and excellent orchestra, led by Mr. Dambmann.

A large number of recitals—vocal and instrumental—have recently been given by rising local artists, some conspicuously interesting, and all good. Notable among these concert-givers have been Miss Edith Walton, Miss Muriel Kerr-Brown, Miss Ethel Osmay, Miss Chrissie MacDiarmid, and Miss Jean Kirkcaldie.

Mr. Gustav Nielsen gave a most interesting chamber concert on November 3, in which he was assisted by Messrs. Winram, Hochstein, and De la Haye. The chief concerted numbers were Gade's Trio (Op. 42) and Schumann's Pianoforte Quartet.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The Glasgow Select Choir celebrated their semi-jubilee at a concert on October 29. The idea of a 'select' choir originated with the late Mr. H. A. Lambeth, the city organist, and from Mr. Lambeth's choir sprang the present organization, which was first conducted by the late Mr. Frederick Archer, afterwards by the late Mr. James Allan, and is now under the experienced direction of Mr. J. Millar Craig. For twenty-five years the choir has maintained a well-deserved popularity, not only in Scotland but in many cities south of the Tweed. —The Glasgow Glee and Madrigal Society, numbering about fifty voices, gave a most meritorious performance on November 8, and if one may judge by the size and enthusiasm of the audience much interest is taken in the special class of composition which the Society seek to popularize. The singing was marked by much intelligence and great finish, and gave evidence of skilful training on the part of Mr. B. W. Hartley, the conductor. Vocal solos by Miss Jenny Taggart and Mr. Henry Brearley, and a pianoforte solo by Miss Helena Hartley, gave the necessary variety to the programme.

The first of this season's Choral and Orchestral Union concerts took place on November 15, when Dr. Cowen and the Scottish Orchestra were cordially received by a very large audience. A few changes have been made in the personnel of the Orchestra which, as in former years, numbers 80 performers, with Mr. Henri Verbruggen as principal first violin. The programme which, both with respect to selection and performance, was only moderately successful, included Schumann's Symphony in D minor, the Air and Variations from Tchaikovsky's 'Mozartiana' Suite, Wagner's 'Faust' Overture, and a first performance here of Edward German's 'Rhapsody on March Themes.' Mrs. Henry J. Wood, the vocalist, brought to a first hearing in Glasgow two new songs by Eugen D'Albert, in addition to three songs by Richard Strauss and Mozart's Recitative and Rondo, 'Non temer,' the pianoforte obbligato in the last-named being beautifully played by Mr. Henry J. Wood.

Perhaps the most notable event of the present season was the first performance in Scotland of Elgar's 'The Apostles' by the Choral Union and Scottish Orchestra on November 22. The new oratorio makes very considerable demands on both chorus and band, and it is eminently creditable to all concerned to record a performance which was excellent in almost every detail. From the beginning to the end of the concert there was not a single hitch, at least so far as the chorus were concerned, and Mr. Joseph Bradley must be heartily congratulated on presenting this difficult work so successfully. A better sextet of vocalists—Misses Muriel Foster and Gleeson-White, and Messrs. Henry Brearley, Robert Radford, Robert Burnett, and Andrew Black—could not have been selected for the solo music. The audience was one of the largest ever seen at a choral concert.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

In giving a forecast of what promises to be a very interesting season, mention must first be made of the Gloucester Choral Society, who will perform Sullivan's 'Golden Legend,' 'The Walpurgis Night,' and Elgar's 'The Banner of St. George.'

Miss Ellicott and Miss Hirschfeld are continuing for another season the admirable series of chamber concerts for Gloucester and Cheltenham successfully inaugurated by them three years ago. The first concert was given on October 20 at Gloucester, when the programme included Mendelssohn's String Quartet in E minor and Dvůřák's Pianoforte Quintet in A. In the hands of the Grimson Quartet and Miss Hirschfeld the works received efficient treatment. Miss Hirschfeld also played a pianoforte solo—Chopin's Ballade in F, No. 2. Miss Lenoir was the vocalist.

The first concert of the Cheltenham Philharmonic Society, under the able direction of Mr. C. J. Phillips, given in the Princess Hall of the Ladies' College on November 18, was in every way a distinct success. The programme was described as a popular miscellaneous one, and greatest attention was given to orchestral works. These, which were finely played by the band, included Cherubini's 'Lodoiska' Overture, Mozart's Symphony No. 39 in E flat, and Wagner's 'Siegfried' Idyll. The chorus and orchestra performed Nos. 2, 3, and 4 of Elgar's 'Bavarian Highlands' and the Polonaise from Glinka's 'Life for the Czar.' The vocalist was Miss Stella Robinson, who sang most acceptably.

The Hallé Band, with Dr. Richter as conductor, drew a tremendous audience to the Cheltenham Winter Gardens on October 30. Herr Fritz Kreisler played Beethoven's Violin Concerto in D.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the first of two Philharmonic concerts (on October 25), Señor Sarasate again displayed his masterful technique in the solo part of Saint-Saëns's Violin Concerto No. 3 in B minor, whilst the orchestra excellently rendered Schumann's D minor Symphony, under Dr. Cowen's direction, and Rameau's 'Les Indes Galantes' was also included in the programme. Berlioz's 'Faust' found the able choir of the Society at their best on November 11. Singing with plentiful vigour and intelligence, they gave unmistakably the best exhibition of their powers that has been heard for some years, and Mr. Branscombe, the chorusmaster, is to be congratulated on such good results. The soloists were Miss Helen Jaxon, Mr. Lloyd Chandos, and Mr. Ffrangcon-Davies.

Sir Edward Elgar honoured the Orchestral Society's first Ladies' concert in November by conducting the first half of the programme, which was largely made up of his works—the Overture to 'Froissart,' the 'Orchestral Variations,' and his 'In the South' Overture, the last-named being given for the first time in Liverpool. The composer was received in the heartiest manner, and the orchestra gave colourful interpretations of his various works. Miss Helen Jaxon was also the singer on this occasion. The first Gentlemen's concert took place on November 5, when Beethoven's 'Egmont' Overture, Bach's quadruple Concerto in F (for violin, flute, oboe, and trumpet), and Mozart's E flat Symphony were presented. Mr. G. F. Collinson gave a meritorious rendering of the solo part of Volkmann's Serenade for Violoncello and Orchestra, and Mr. Granville Bantock conducted with his customary skill.

Brahms was the chosen composer at the first Schiever concert, the two sextets (Op. 18 in B flat, and Op. 36 in G) being played by Messrs. Schiever, Alfred Ross, Carl Courvoisier, Weingartner, Walter Hatton, and Carl Fuchs.

Mr. Edward German came on November 12 to conduct a performance of his new 'Welsh Rhapsody' at a concert given by the Welsh Choral Union. This musically work, first performed at Cardiff recently, was well played by Mr. Harry Evans's forces. At the same concert the chorus took part in Mendelssohn's 'Hymn of Praise,' with splendid animation. Mr. Ben Davies and Miss Agnes Nicholls were the soloists.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

Admitting only such concerts as, in the whole or in some considerable part, showed definite artistic aim, the list of those held in Manchester since my last letter to THE MUSICAL TIMES is still a formidably long one. Of concerts that were orchestral, or choral and orchestral, I find six that call for notice, or at least mention. The performance of Beethoven's 'Fidelio,' on October 27, was remarkable for Miss Agnes Nicholls's magnificent rendering of the great Leonora air, and for a very creditable performance on the part of some, at any rate, of the less famous singers trained in this neighbourhood who sustained soli parts. At the same concert an ideal rendering was given of Gluck's 'Iphigenia' Overture with Wagner's ending, and Mr. Webster Millar sang artistically a tenor air from 'Der Freischütz' which is seldom heard. At the third concert of the series, on November 3, the orchestra again played with rare perfection in the 'Fingal's Cave' Overture, and gave a fine performance of Elgar's 'In the South,' which was heard here for the first time. Herr Fritz Kreisler was magnificent in the Beethoven Concerto, his second piece being Joachim's entertaining Variations for Violin and Orchestra. Glazounow's weak and unsymphonic Fifth Symphony concluded the concert. Elgar's 'Apostles' was given for the second time in Manchester at the fourth Hallé concert on November 10, when the largely rejuvenated choir were heard for the first time in their full force. The soloists were Misses Agnes Nicholls and Muriel Foster, Messrs. John Coates, Ffrangcon-Davies, and Andrew Black, and the performance was a thorough success. At the fifth Hallé concert on November 17, Miss Gleeson-White sang Weber's 'Softly sighs,' Schubert's 'Allmacht' (sung with Liszt's orchestral version of the accompaniment), and Tchaikovsky's 'Air des Adieux.' Volkmann's Overture to 'Richard III.' proved to be something of a curiosity, the very considerable beauties of the work being to a great extent discounted by the absurd use made in it of the bagpipe tune, 'The Campbells are comin', mistaken by the composer for an 'old English war-song.' At the same concert Brahms's 'St. Anthony' Variations were superbly played, and so was Beethoven's Fourth Symphony.

At the first Gentleman's concert on October 24, the programme was orchestral, and as at the Hallé concerts Dr. Richter conducted. With a small orchestra he gave a charming interpretation of the Prelude to the third act of 'Meistersinger,' Beethoven's First Symphony, and minor pieces. Miss Crossley sang delightfully in the set of songs by Wagner including the famous 'Träume,' and she introduced a new cycle of songs by Clusam, of which No. 2—'The star'—made a very favourable impression.

At Mr. Brand Lane's second concert on November 12 the capacity of the Manchester Philharmonic Choir (which he conducts) in massive choral singing was finely demonstrated. The work performed was Handel's 'Israel,' and the rendering was well worth hearing.

Of chamber-music concerts there have been six within the same period worthy of special mention. At the third Ladies' concert—the series managed by Messrs. Broadwood at the Midland Hall—on November 1, the principal performers were the Brodsky Quartet, and at the fourth, on November 15, the Bohemian Quartet, the playing being in each case perfectly artistic and the contrast of styles most interesting for those who attended both concerts. At the first of the Schiller Concerts, managed by Mr. Carl Fuchs, on November 9, an effective performance was given of César Franck's Sonata for Violin and Pianoforte by Messrs. Hegedüs and Edward Isaacs—the latter a young pianist born and educated in this neighbourhood. In association with Mr. Fuchs they gave a fine performance of Schubert's E flat Trio. Vocal music was given by Fräulein Meta Diestel, an interesting lyrical singer with a rich contralto voice, who did best in one of Wolff's Mörike Lieder—'Das verlassene Mägdlein.' Mr. Max Mayer gave his first chamber-music evening of the season on November 14, when, together with Mr. Kruse, he gave a scholarly rendering of sonatas by Beethoven and Saint-Saëns. Miss Henrica Jones, a young violinist trained in this neighbourhood, gave a concert on November 16, the principal work in the programme being Dvůřák's B flat Trio, of which a good rendering was given by the concert-giver, associated with Messrs. Fuchs and Isaacs.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A vocal and pianoforte recital of high artistic worth was given by Fräulein Meta Diestel and Mr. D. F. Tovey on October 31. Fräulein Diestel's singing of songs by Schubert, Schumann, and Brahms was full of character and showed real appreciation of inner meaning, and Mr. Tovey's renderings of Preludes and Fugues of Bach, Beethoven's Sonata (Op. 111), and Brahms's 'Paganini Variations' were highly intellectual and full of real strength and power.

The Newcastle Musical Society meet periodically to listen to chamber music discoursed by locally-resident artists, and during the evening the formality of a regular concert is dismissed by a few minutes of friendly intercourse between audience and performers over light refreshments. The chief item of their concert of November 8 was Sinding's fine Quintet for pianoforte and strings. Mr. A. Wall (the musical director of the Society), Miss F. Davis, Mr. J. Perry, and Miss H. Page were responsible for the string parts, and Herr S. Oppenheim was at the pianoforte. More attention to perfect balance of tone would improve the otherwise excellent quartet.

The late Dr. Rea, of Newcastle, produced in 1866 a sacred cantata of his own at one of his concerts. During the interim the copies have been scattered, but after much difficulty Mr. George Dodds has been able to gather together the greater portion of the missing numbers, and he arranged an interesting revival of it at Elswick Road Wesleyan Church on Sunday, November 13. On the following evening Stanford's Oratorio 'The Three Holy Children' was performed.

The choral concert season was inaugurated on November 16, on which date South Shields Choral Society gave Goring Thomas's 'The Swan and the Skylark' and Brahms's 'Song of Destiny,' and Blyth Philharmonic Society, Coleridge-Taylor's 'Hiawatha's Wedding Feast.'

M. Zacharewitsch and M. Raoul Pugno have both paid recent visits to Newcastle.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The annual concert in connection with the Railway Guards' Friendly Society took place at St. Andrew's Hall, Norwich, on October 20, when an interesting programme was presented, the artists engaged being Miss Agnes Nicholls, Miss Edna Thornton, Miss Marguerite Ames, Mr. Whitworth Mitton, and Mr. Andrew Black; Miss Elsie Southgate (solo violin), with Mr. Hamilton Harty and Mr. Sidney Hill, accompanists.

The weekly organ recitals and popular concerts given in St. Andrew's Hall during the winter season under the auspices of the Corporation and direction of Dr. Bunnett, City organist, have been well attended. A change has been made in giving greater variety to the programme by the inclusion of a larger number of vocal items. At the first concert of the season Miss Mildred F. Jones was the vocalist.

A most enjoyable concert was given on November 10 by Mr. Arthur Bent's orchestra. The works selected were entirely for the strings, and included Elgar's 'Serenade' (Op. 20), 'Liebesnovelle' (Arnold Krug), Bach's A minor Concerto for Violin and Orchestra (soloist Miss Mariette Carter), and the same composer's 'Brandenburg' Concerto in G for Strings. The orchestra played with taste and precision under the watchful care of their conductor, Mr. Arthur Bent. The vocalists were Miss Lefroy and Mons. Henri Zay, the latter contributing a song-cycle, 'Eiland,' by Alexander von Fielitz, and joining with Miss Lefroy in a duet from his own pen, 'Love's Question.'

A very attractive programme will be presented to the subscribers to the Norwich Philharmonic Society's concerts this season. At the first concert M. Jean Gerardy will be the principal attraction, and Miss Teresa del Riego the vocalist. At the second concert Mr. Julian Clifford will be the solo pianist and the Hon. Mrs. Clifford the vocalist; and at the third concert Herr Fritz Kreisler will make his first appearance in Norwich, when an excellent programme will be presented. The Norwich Choral Society

will join the Philharmonic Society in the first and third concerts, all of which will be, as usual, under the direction of Dr. Bates, the conductor of both Societies.

The arrangements for the Norfolk and Norwich Triennial Musical Festival, which has been finally fixed for October 25, 1905, and three following days, are in a forward state, most of the singers being already engaged and the principal works decided on, and the chorus, under the direction of Dr. A. H. Mann, are actively proceeding with the rehearsals of the works selected for performance.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The visit of Dr. Richter and his orchestra to Nottingham on November 11 calls for special mention from the fact that a local artist was engaged to take the solo in Tschaiakovsky's Pianoforte Concerto (Op. 23). Miss Cantelo is too well known to need any critical support, but her most ardent admirers have rarely heard her to greater advantage than in this work, and her success was so marked that she had three times to acknowledge the applause bestowed upon her. The other works in the programme were the 'Tannhäuser' Overture, Beethoven's Seventh Symphony, the Introduction to Act III., 'Meistersinger,' and Elgar's Variations.

The Nottingham Sacred Harmonic Society opened their season on November 17 with a performance of 'Elijah,' in which they gave a good account of themselves. The soloists were Miss Agnes Nicholls, Miss Kate Holbrook, Mr. Anderson Nichol, and Mr. Frederic Austin. In the concerted solo music Miss Jennie Bentley and Mr. J. Gadd, members of the Society, rendered valuable aid. The concert was well supported by the public, and Mr. Allen Gill, the conductor, with the leader of the orchestra, Mr. H. Lyell Taylor, were accorded a hearty reception. Miss Thornton and Mr. Greatorex took part in the double quartet, and Mr. Wyatt ably presided at the organ. As a performance one cannot help making a comparison with previous efforts, with the result that this was not up to the Sacred Harmonic standard.

Mr. A. Richards gave his first orchestral concert on November 26. An orchestra of fifty rendered a good account of themselves in works by Nicolai, Elgar, and Mendelssohn. Miss Alice Hogg took the solo in Mendelssohn's Pianoforte Concerto in G minor, and Mr. C. Keywood was the vocalist. Mr. Richards is to be congratulated on the result of his initial efforts.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

For the first concert of the Sheffield Musical Union—given in the Albert Hall on November 8—the committee elected to repeat Beethoven's Mass in D, thereby recalling their success in the same work at the Queen's Hall in April last. The Mass had never before been given in Sheffield. Dr. Coward directed a huge force of 450 performers, the odd fifty of whom were members of the Sheffield Orchestra, a local and very efficient body of instrumentalists. The soloists, Mrs. J. A. White, Miss E. Biggin, Mr. A. S. Burrows, and Mr. R. Charlesworth, were all members of the Society, so that the concert in every respect save one gave evidence of the rich musical material of the city—the solitary exception being Professor Johann Kruse, who played Mendelssohn's Violin Concerto and the solo in the Benedictus.

Dr. Coward's wonderful chorus won another triumph in the Mass. The sustained brilliance of the singing in the earlier portions, notably in the Gloria and the Credo, and the expression and refinement in the later sections, proved alike the endurance and the versatility of the choir. Earlier in the programme there had been an exquisite performance, unaccompanied, of the chorus 'Lord, Thou art good,' from the conductor's work 'The Story of Bethany.' The orchestra played the 'Zauberflöte' Overture, Mr. W. S. Jessop at the organ, and Mr. J. H. Parkes, as principal of the band, rendered valuable help.

The Penistone Choral Society—an organization under Mr. Joseph Cooper's direction who are doing excellent musical work in a bleak and scattered district—gave a

capital performance of 'Acis and Galatea' on November 9. The singing of the chorus marked an advance on previous efforts, 'Wretched Lovers' being especially well sung. A performance of 'Elijah' at Pye Bank Chapel, Sheffield, under the direction of Mr. Charlesworth, and A. R. Gaul's 'The Ten Virgins,' at Cherrytree, conducted by Mr. Arnold Bagshaw, were among the notable and successful minor events of the month.

The Sheffield Choral Union gave a concert in the Albert Hall on November 22 when, under Mr. J. Duffell's direction, the 'Hymn of Praise' and Beethoven's 'Ruins of Athens' were performed by a largely augmented chorus and orchestra. A new work, 'Hohenlinden,' from the pen of the Society's conductor was produced for the first time. Campbell's poem is set as a choral ballad, and the work contains some spirited music, suggestive and well contrasted. The orchestration shows skill and a feeling for colour, and the choral parts are well written and varied. The work was admirably performed and warmly received. Two days later the Male Glee and Madrigal Society gave a concert, also in the Albert Hall, under their new conductor Mr. A. S. Burrows. Mr. H. A. Fricker played organ solos, and Madame Dews was the vocalist.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

Though this is only the beginning of the season, and it is overshadowed by the Leeds Festival—which is rather apt to drain the resources, if not the enthusiasm, of local concert-goers—there have already been some interesting concerts at both Leeds and Bradford.

At Leeds Herr Fritz Kreisler appeared on October 25, at the first of Messrs. Haddock's musical evenings, and gave a most enjoyable violin recital. The following day was the date of the first subscription concert, at which the Hallé Orchestra, under Dr. Richter, gave a fine performance of Dvorák's 'New World' Symphony, introduced as a tribute to the deceased composer. Another feature of the concert was Mr. Willy Scott's brilliant and musically interpretation of Tchaikovsky's B flat minor Piano-forte Concerto. Two choral works were introduced into the programme and sung to perfection by the chorus of the Leeds Philharmonic Society: Brahms's 'Song of Destiny' and Parry's 'Blest Pair of Sirens,' the latter being conducted by the Society's choir-master, Mr. Fricker. Mr. Fricker also appeared on October 29 in the rôle of conductor at the second of the concerts of the Municipal Orchestra, which he organized last season. In Mozart's G minor Symphony his band of fifty was heard to especial advantage, since, while it is excellent in quality, the strings are hardly numerous enough to be able to hold their own against the full force of brass and percussion. Mr. Fricker has, however, shown wisdom in depending upon the quality of his strings rather than on their quantity, and has not adopted the unsafe policy of increasing the latter by indifferent players who would add but little to the weight of tone, and would detract much from clearness and precision. The Variations from Tchaikovsky's Fourth Suite brought the full orchestra into play, and showed the excellence of its component parts, and left the impression that the band is still better than that of last season, and should, with further experience, be equal to all the work that is likely to be set for it to do. On November 12 the third of these concerts took place, and on this occasion the strings only were employed. The chief thing in the programme was Hamerik's 'Symphonie Spirituelle,' a work not only full of musical beauty, but technically admirable in the variety of effects the composer extracts from his limited orchestra. Handel's Organ Concerto in F (Set 1, No. 4), in which the soloist was Mr. A. Hague, was another feature in a programme which, though highly interesting, did not escape the monotony resulting from the constant employment of one tone-colour. The Broadwood Concerts have now been extended to Leeds, and began operations on November 16, when the Bohemian String Quartet, with Mr. Ernesto Consolo, took part in a concert of the greatest possible excellence.

BRADFORD.

At Bradford, on October 28, the Bradford Festival Choral Society gave their first concert under Dr. Cowen's conductorship. The programme consisted of Brahms's 'German Requiem' and Rossini's 'Stabat Mater,' the juxtaposition of which may be allowed to form the strangest and most striking contrast one can well imagine. The performance was bright and intelligent, though the chorus were hardly distinguished by the absolute beauty of tone that one looks for in the West Riding. The principals were Miss Gleeson-White, Miss Morfydd Williams, Mr. J. R. Sykes, and Mr. J. Browning. At the first subscription concert on November 4 the Hallé Orchestra, under Dr. Richter, played Glazounow's Sixth Symphony, which had only just before been heard at the Leeds Festival. Herr Kreisler's powerful playing of Tchaikovsky's Violin Concerto and his still finer interpretation of Joachim's Variations were prominent features of this important concert. On November 11 the Bradford Old Choral Society fell back for their opening concert on 'Judas Maccabæus,' a work which seems to have even more than its ordinary share of popularity at Bradford. Under Mr. J. W. Fitton's direction a generally adequate performance was given, the solos being taken by Madame Goodall, who sang the soprano solos most ably, Madame Wiseman, Mr. Tom Child, and Mr. W. Thornton. On November 19 the Bradford Permanent Orchestra began a fresh season, under Mr. Allen Gill's able conductorship. Dvorák's 'New World' Symphony, docked of its *Scherzo*, was the chief thing in the programme, and the performances of the Orchestra showed a distinct advance in point of precision and smartness.

OTHER TOWNS.

The Halifax Orchestral Society, though practically an amateur organization, are enterprising, and at their concert on November 3 essayed a difficult task in attempting the 'Faust' Symphony of the conductor, Mr. H. Van Dyk. This is an interesting work and, if hardly an adequate realization of its subject, contains some clever touches of characterization and skilful workmanship. It is perhaps too tentative in character to give the impression that the composer has in him that irresistible impulse that makes a great artist; there is too much of an air of consideration and but little indication of the power to adequately fill so large a canvas as the theme suggests. At the same time allowance must be made for the fact that the zealous amateurs in the band could not, even with the best will possible, do complete justice to the music, though they deserve credit for going farther than might have been expected. Interesting was Hans Sitt's Viola Concerto, and highly artistic its interpretation by Mr. Walter Haigh, a fine artist who is now entering the Scottish Orchestra, greatly to the loss of the West Riding. On November 17 the Halifax Choral Society, of whom Mr. F. de G. English is the conductor, gave hostages to Fortune—which has not been over kind to the Society of late—by choosing for their first concert 'Elijah.' A really admirable all-round performance was given, the principals being Miss Ethel Wood, Miss A. Lakin, Mr. Seth Hughes, and Mr. Ffrangcon-Davies.

Harrogate has enjoyed a miniature 'Festival,' this being the name given to a couple of concerts organized by Messrs. Haddock on October 31. In the afternoon the programme was orchestral, with Mr. Zacharewitsch as violinist in the Mendelssohn Concerto; in the evening the help of the Leeds Choral Union was obtained, and under Mr. Alfred Benton's conductorship a most forcible and effective choral performance of 'The Hymn of Praise' was given. The orchestral pieces were conducted by Mr. Edgar Haddock.

Hull has had two choral concerts of more than average interest. On November 11 the Hull Harmonic Society gave a highly interesting programme that included Coleridge-Taylor's 'Hiawatha's Wedding Feast' and his 'Hiawatha' Overture. Miss Ethel Kaye and Mr. C. Saunders were the principals, and Mr. W. Porter conducted. On November 15 the Hull Vocal Society gave Parry's 'Song of Darkness and Light,' and Coleridge-Taylor's 'Meg Blane,' together with 'The Hymn of Praise.' Both the less familiar works presented obvious difficulties, but the chorus, under Dr. G. H. Smith, sang most pluckily. The principals were Madame Emily Squire, Miss Kathleen Mayes, and Mr. Whitworth Mitton.

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The York Symphony Orchestra, under their indefatigable conductor, Mr. T. T. Noble, gave on November 4 a concert that afforded very satisfactory evidence of the progress this zealous band of amateurs are making. The feature of the programme was Beethoven's Violin Concerto, the solo part being finely played by Miss Nora Clench, while the accompaniment of the orchestra deserved great praise.—On November 12 Mr. Padel and Mr. Noble began a new series of the resuscitated chamber concerts. Mr. Percy Sharman and Mr. Padel played César Franck's fine Sonata for violin and pianoforte, and an interesting, well-written Suite for the same instruments by Mr. Noble was another feature of the concert.

At Malton, on November 5, a series of subscription concerts, organized by Mrs. Burrell, was begun, Miss Nora Clench and Miss C. Bigge introducing Richard Strauss's Violin and Pianoforte Sonata, while the concert-giver and Dr. Aikin gave some well-chosen songs.—At Scarborough, on November 7, the second of Messrs. Cass and Owen Williams's Chamber concerts took place, Schumann's Pianoforte Quintet and Brahms's Violin Sonata in A (Op. 100) being the outstanding things in a good programme.

Foreign Notes.

CASSEL.

In 1804—just one hundred years ago—Prince Louis Ferdinand of Prussia heard Beethoven's then new 'Eroica' symphony, a masterpiece which was played privately at the house of Prince Lobkowitz. The Prussian Prince was so delighted with the work that it was repeated. Bilow when at Meiningen did a similar thing, on one or more occasions, with, if we mistake not, a Beethoven symphony. The latest instance of the kind occurred in the above city when Gustav Mahler's new symphony was played twice at the same concert.

LEIPZIG.

A festival was held from November 9 to 11 to celebrate the anniversary of the birth of Schiller, when performances were given at the theatre of his 'Jungfrau von Orleans' and 'Don Carlos.' Schiller's poems set to music by Schubert, Brahms, Rubinstein, and Richard Strauss, were sung at one of the concerts in addition to choruses for female voices composed by H. Huber.

MUNICH.

The programmes of the Kaim concerts to be given during the winter, under the direction of Felix Weingartner, will include Bruckner's Symphony in E, Boche's Symphonie Poem, 'Odysseus Ausfahrt,' d'Indy's Second Symphony, and a Violin Concerto by Jaques-Dalcroze. One concert will be devoted to Shakespearean music: Liszt's 'Hamlet,' Weingartner's 'King Lear,' Strauss's 'Macbeth,' and three excerpts from Berlioz's 'Roméo et Juliette.' Another will consist entirely of novelties, so far as Munich is concerned: Wolf's 'Penthesilea,' Elgar's 'Alassio,' Lieder for orchestra by Weingartner, and Taneiev's 'Orestes' Overture.

PARIS.

Many distinguished musicians were present at the inauguration of the César Franck monument at the Square de Sainte-Clotilde on October 22; and among them MM. Alfred Bruneau, Xavier Leroux, Wormser, Erlanger, Tiersot, Ch. Malherbe, Chevillard; and of ladies Mme. and Mlle. Bruneau, Madame Colonne, and the widow of the late composer Ernest Chausson. On such an occasion there were, as a matter of course, speeches. M. Marcel, director of Fine Arts, described Franck as 'the last of those grand capellmeisters whose earthly function seemed to have been to express, by the colossal voice of the organ, the regrets of fallen humanity, its aspirations towards redeeming purity, its contemplation and its expectation of the sublime destinies of the beyond.' The second speech was delivered by M. Vincent d'Indy, a pupil and ardent admirer of the French master.—The company which Signor Sonzogno will bring to the Sarah Bernhardt Theatre next year (May 1—June 15) will perform one classical opera and other works by composers of the young Italian School: Mascagni being represented by his 'L'Amico Fritz'; Leoncavallo by 'Zaza'; Giordano by 'Andrea Chenier,' 'Sileria,' and 'Fedora'; Cilca by 'Adriana Lecouvreur'; Orefice by his 'Chopin'; and Filiasi by 'Manuel Menendez.'

Mr. THOMAS HOPKINSON, 'Hull's oldest musician,' died at Hull on November 10. He was a native of York and was born on October 22, 1826. He became a choir boy at York Minster and later he was appointed organist of Pontefract Church, a post he retained for thirteen years. He came to Hull in the early sixties and was successively organist of St. John's Church, Albion Chapel, Christ Church, and St. Margaret's Church. He retired from the profession some years ago, but he continued to take a keen interest in musical education until the time of his decease.

Other recent deaths, which we regret to have to place on record, are the following: WILFORD MORGAN, formerly known as a tenor singer; GASTON SERFETTE, aged 58, composer of light operas; HERMANN LAROCHE, the well-known Russian writer and critic; DESIRÉ LALANDE, aged 37, the artist-oboeist of the Queen's Hall Orchestra; GARNET WOLSELEY COX, of consumption, aged 32, an English composer of great promise; and TERESA MILANOLLO, aged 77, the elder of two sister violinists, both highly gifted, whose careers we hope to refer to in detail on some future occasion.

'H.' writes in reference to the biographical sketch of Eugen D'Albert in our last issue: 'D'Albert came to the National Training School holding the County of Northumberland Scholarship; it was not until November, 1876, that he gained the Queen Victoria Scholarship, competed for by the students of the school. In addition to those mentioned belonging to Sullivan's class, from the first, might be named Emma Mundella, Eva Pidcock, Hélène Heale, Bond Andrews, H. L. Balfour, William Hodge, and Charles Marshall.'

The Evening Schools held under the Education Committee of the London County Council are actively preparing programmes for united performance. These schools are not merely for young people but include a large proportion of adults. The programme of the East Lambeth Union includes choruses from 'St. Paul,' 'The Banner of St. George' (Elgar), 'The Challenge of Thor' (Elgar), and numbers of part-songs and choruses. Mr. Arthur G. Gibbs will conduct.

With reference to a statement in our November issue that the demise of the Ventnor Choral Society would leave that town 'without an important factor in musical life,' we are asked in justice to state that another Society has existed there since 1869 entitled the Ventnor Musical Society, which has performed a large number of choral works, the conductor being Mr. Evan Jones.

The Oriana Madrigal Society made a promising start on November 14, at Leighton House, with about forty-five excellent voices. Additional sopranos and tenors are however needed, and intending members should apply to the hon. sec., Mr. C. L. Stocks, 29, Upper Gloucester Place, Dorset Square.

Country News.

BRIEFLY SUMMARIZED.

BATH.—The Avon Vale Musical Society gave a concert at the Assembly Rooms on November 16, when the chief feature of the programme was Bennett's 'May Queen,' which was excellently performed by the choir and orchestra under the direction of Mr. J. S. Liddle. The choir were also heard to advantage in Fanning's 'Song of the Vikings.' The solo vocalists were Miss Viola Salvin, Mr. A. H. Forth, Mr. Owen Morgan, and Mr. Francis Harford. Mrs. Arthur Stothert contributed violin solos with much success.

BRIGHOUSE.—The Choral Society opened their thirty-fifth season at the Town Hall on October 25 with a performance of Cowen's 'Sleeping Beauty,' followed by a miscellaneous selection which included the part-songs 'Hail, golden morn' (Sydenham), 'The Violet' (Ainley), and 'Hail, memory' (Battye). The band and chorus numbered 120 performers, and the solo vocalists were Mr. Edwin Kellett, Mr. H. E. Cookson, and Miss Marguerite Gell, the last-named undertaking both the soprano and contralto parts, owing to the illness of Miss Eva Rich. Mr. J. H. Pearson conducted.

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1. *Portrait of Frank Damrosch, photographed by Rockwood, New York.*
2. *Anthem for Christmas—"The Heavens declare," by Charles Macpherson.*
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SOPRANO. 

O all ye Works of the Lord, bless ye the Lord:

ALTO. 

O all ye Works of the Lord, bless ye the Lord:

TENOR. 

O all ye Works of the Lord, bless ye the Lord:

BASS. 

O all ye Works of the Lord, bless ye the Lord:

ORGAN. *Allegro maestoso. $\text{♩} = 104$. (Counting by minims.)* 

praise Him, and mag - ni - fy Him for .. ev - er. O ye An - gels of the Lord,

praise Him, and mag - ni - fy Him for .. ev - er. O ye An - gels of the Lord,

praise Him, and mag - ni - fy Him for .. ev - er. O ye An - gels of the Lord,

praise Him, and mag - ni - fy Him for .. ev - er. O ye An - gels of the Lord,



bless ye the Lord: praise Him, and mag-ni-fy Him for ev-er. O ye

bless ye the Lord: praise Him, and mag-ni-fy Him for ev-er. O ye

bless ye the Lord: praise Him, and mag-ni-fy Him for ev-er. O ye

bless ye the Lord: praise Him, and mag-ni-fy Him for ev-er. O ye

Heavens, bless ye the Lord: praise Him, and mag-ni-fy Him for ev-er. O ye

Heavens, bless ye the Lord: praise Him, and mag-ni-fy Him for ev-er. O ye

Heavens, bless ye the Lord: praise Him, and mag-ni-fy Him for ev-er. O ye

Heavens, bless ye the Lord: praise Him, and mag-ni-fy Him for ev-er. O ye

Wa-ters that be a-bove the Fir-ma-ment, bless ye the Lord: praise Him, and

Wa-ters that be a-bove the Fir-ma-ment, bless ye the Lord: praise Him, and

Wa-ters that be a-bove the Fir-ma-ment, bless ye the Lord: praise Him, and

Wa-ters that be a-bove the Fir-ma-ment, bless ye the Lord: praise Him, and

BENEDICITE, OMNIA OPERA.

Extra Supplement.

mag - ni - fy Him for . . ev - er. O all ye Powers of the Lord, *cres.*
 mag - ni - fy Him for ev - er. O all ye Powers of the Lord, *cres.*
 mag - ni - fy Him for ev - er. O all ye Powers of the Lord, *cres.*
 mag - ni - fy Him for ev - er. O all ye Powers of the Lord, *cres.*

bless ye the Lord : praise Him, and mag - ni - fy Him for . . ev - er. *ffz* *dim.*
 bless ye the Lord : praise Him, and mag - ni - fy Him for . . ev - er. *ffz* *dim.*
 bless ye the Lord : praise Him, and mag - ni - fy Him for . . ev - er. O ye *mf*
 bless ye the Lord : praise Him, and mag - ni - fy Him for . . ev - er. O ye *mf*

Sun and Moon, bless ye the Lord : praise . . Him, and mag - ni - fy Him for *cres.*
 Sun and Moon, bless ye the Lord : praise . . Him, and mag - ni - fy Him for *cres.*
 Sun and Moon, bless ye the Lord : praise . . Him, and mag - ni - fy Him for *cres.*
 Sun and Moon, bless ye the Lord : praise . . Him, and mag - ni - fy Him for *cres.*

senza Ped.

Ped.

mf *cres.* *f* *ff*

O ye Stars of Heaven, bless ye the Lord: praise . . Him, and mag - ni - fy

ev - er.

ev - er.

cres. *f* *Gt.* *ff*

senza Ped.

Him for ev - er.

mf

O ye Showers and Dew, bless ye the Lord: praise . . Him and

mf

O ye Showers and Dew, bless ye the Lord: praise . . Him and

mf (Ch. 8 & 4 ft.)

Ped.

mf

O ye Winds of God, bless ye the Lord: praise . . Him, and

mag - ni - fy Him for ev - er.

mf

O ye Winds of God, bless ye the Lord: praise . . Him, and

mag - ni - fy Him for ev - er.

mf L.H.

mag - ni - fy Him for ev - er. *mf* O ye Fire and Heat, bless ye the Lord, praise .

mag - ni - fy Him for ev - er. *mf* O ye Fire and Heat, bless ye the Lord, praise .

mf Sw.

mf 3 O ye Win-ter and Summer, bless Him, and mag - ni - fy Him for ev - er. *mf* 3 O ye Win-ter and Summer, bless Him, and mag - ni - fy Him for ev - er.

ye the Lord: praise . . Him, and mag - ni - fy Him for ev - er. ye the Lord: praise . . Him, and mag - ni - fy Him for ev - er. O ye Dews and Frosts, bless O ye Dews and Frosts, bless

L.H. *senza Ped.*

The musical score is written for a vocal ensemble and piano. It consists of three systems of staves. The first system has four vocal staves (Soprano, Alto, Tenor 1, Tenor 2) and a piano accompaniment. The second system has four vocal staves and piano accompaniment. The third system has four vocal staves and piano accompaniment. The lyrics are: "ye the Lord: praise . . Him, and mag - ni - fy Him for ev - er. Frost and Cold, bless ye the Lord: praise . . Him, and mag - ni - fy Him for ev - er. O ye Ice and Snow, bless ye the Lord: praise . . Him, and mag - ni - fy Him for". The piano part includes a "Ped." (Pedal) marking and a "Ch." (Chorus) marking. The tempo is marked "mf" (mezzo-forte). The key signature is one flat (B-flat). The time signature is 3/4. The score is arranged in a standard musical notation with treble and bass clefs for the vocal parts and a grand staff for the piano.

ye the Lord: praise . . Him, and mag - ni - fy Him for ev - er.
ye the Lord: praise . . Him, and mag - ni - fy Him for ev - er.
Frost and Cold, bless ye the Lord: praise . . Him, and mag - ni - fy Him for
Frost and Cold, bless ye the Lord: praise . . Him, and mag - ni - fy Him for
ev - er.
ev - er. O ye Ice and Snow, bless ye the Lord: praise . . Him, and mag - ni - fy Him for
O ye Ice and Snow, bless ye the Lord: praise . . Him, and mag - ni - fy Him for
Ch.
Ch.

ev - er. *mf* O ye Nights and Days, bless ye the Lord : praise . . Him, and mag - ni - fy
ev - er. *mf* O ye Nights and Days, bless ye the Lord : praise . . Him, and mag - ni - fy

Sv.

mf O ye Light and Dark - ness, bless ye the Lord : praise Him, and
mf O ye Light and Dark - ness, bless ye the Lord : praise Him, and
Him for ev - er.
Him for ev - er.

Ch.

mag - ni - fy Him for ev - er. *f* O ye Light - nings and Clouds, bless ye the Lord :
mag - ni - fy Him for ev - er. *f* O ye Light - nings and Clouds, bless ye the Lord :
O ye Light - nings and Clouds, bless ye the Lord :
O ye Light - nings and Clouds, bless ye the Lord :
(*Sv.*) *f* *ff*

BENEDICITE, OMNIA OPERA.

Extra Supplement.

praise Him, and mag - ni - fy Him for ev - er. O let the

praise Him, and mag - ni - fy Him for ev - er. O let the

praise Him, and mag - ni - fy Him for ev - er. O let the

praise Him, and mag - ni - fy Him for ev - er. O let the

poco rit. *molto rit.* *Tempo ma maestoso.*

poco rit. *molto rit.* *f Sw.* *Git.* *f*

Earth bless the Lord: yea, let it praise Him, and mag - ni - fy

Earth bless the Lord: yea, let it praise Him, and mag - ni - fy

Earth bless the Lord: yea, let it praise Him, and mag - ni - fy

Earth bless the Lord: yea, let it praise Him, and mag - ni - fy

Him for ev - er. O ye Moun-tains and Hills, bless ye the Lord: praise Him, and

Him for ev - er. O ye Moun-tains and Hills, bless ye the Lord: praise Him, and

Him for ev - er. O ye Moun-tains and Hills, bless ye the Lord: praise Him, and

Him for ev - er. O ye Moun-tains and Hills, bless ye the Lord: praise Him, and

f

mag - ni - fy Him for ev - er. *mf* bless

mag - ni - fy Him for ev - er. *mf* bless

mag - ni - fy Him for ev - er. *mf* O all ye Green Things up - on the Earth, bless

mag - ni - fy Him for ev - er. *mf* O all ye Green Things up - on the Earth, bless

Sw.

cres. ye the Lord : praise . . Him, and mag - ni - fy Him for ev - er. *mf* *cres.* O ye Wells, bless

cres. ye the Lord : praise . . Him, and mag - ni - fy Him for ev - er. *mf* O ye Wells, bless

cres. ye the Lord : praise . . Him, and mag - ni - fy Him for ev - er.

cres. ye the Lord : praise . . Him, and mag - ni - fy Him for ev - er.

p. *Sw.* *cres.*

f ye the Lord : . . praise Him, and mag - ni - fy Him for ev - er.

f ye the Lord : . . praise Him, and mag - ni - fy Him for ev - er.

f praise . . Him, and mag - ni - fy Him for ev - er. *mf* O ye

f praise . . Him, and mag - ni - fy Him for ev - er. *mf* O ye

Gl. *f* *Sw.*

Gl. *f* *Sw.*

senza Ped.

Seas and Floods, bless ye the Lord: praise . . Him, and mag-ni-fy Him for

Seas and Floods, bless ye the Lord: praise . . Him, and mag-ni-fy Him for

Ped.

O ye Whales, and all that move in the Waters, bless ye the Lord: praise . . Him, and

ev-er.

ev-er.

Ch. *mf* *Sw.* *cres.* *Gt.* *f*

senza Ped.

mag-ni-fy Him for ev-er.

O all ye Fowls of the Air, bless ye the Lord:

O all ye Fowls of the Air, bless ye the Lord:

Ped.

mf
O all ye Beasts and Cat - tle,
praise Him, and mag - ni - fy Him for ev - er.
mf
O all ye Beasts and Cat - tle,
praise Him, and mag - ni - fy Him for ev - er.
Ch.

rit. *Tempo lmo.*
bless ye the Lord : praise Him, and mag - ni - fy Him for ev - er. O ye
rit. *f*
O ye
rit. *f*
bless ye the Lord : praise Him, and mag - ni - fy Him for ev - er. O ye
rit. *f*
O ye
Tempo lmo.
O ye
Sv.
add *rit. cres.* *Full Sv. open.*

Chil - dren of Men, bless ye the Lord : praise Him, and mag - ni - fy Him for ..
Chil - dren of Men, bless ye the Lord : praise Him, and mag - ni - fy Him for ..
Chil - dren of Men, bless ye the Lord : praise Him, and mag - ni - fy Him for ..
Chil - dren of Men, bless ye the Lord : praise Him, and mag - ni - fy Him for ..
(open.)
(11)

ev - er. O let Is - ra - el bless the Lord: . . praise Him, and

mag - ni - fy Him for .. ev - er.
mag - ni - fy .. Him for ev - er.
mag - ni - fy Him for ev - er.
mag - ni - fy Him for ev - er. O ye Priests of the Lord, bless ye the Lord:

O ye Ser-vants of the Lord,
praise Him, and mag - ni - fy Him for ev - er.

BENEDICITE, OMNIA OPERA.

Extra Supplement.

bless ye the Lord : praise Him, and mag - ni - fy Him for ev -
 er.
 Spi - rits and Souls of the Right - eous, bless ye the Lord : praise . . Him, and
 Spi - rits and Souls of the Right - eous, bless ye the Lord : praise . . Him, and
 O ye ho - ly and hum - ble Men of
 mag - ni - fy Him for ev - er.
 mag - ni - fy Him for ev - er.

legato.
pp
legato.
pp
Su.
p
Su. pp
Ped.
legato.
2 Ped.
pp
pp

heart, bless ye the Lord : praise . . Him, and mag - ni - fy Him for
heart, bless ye the Lord : praise . . Him, and mag - ni - fy Him for

cres.

cres.

Ped.

ev - er. O An - a - ni - as, Az - a - ri - as, and Mi - sa - el, bless
ev - er. O An - a - ni - as, Az - a - ri - as, and Mi - sa - el, bless
O An - a - ni - as, Az - a - ri - as, and Mi - sa - el, bless
O An - a - ni - as, Az - a - ri - as, and Mi - sa - el, bless

Poco meno mosso e marcato.

f Full Sw.

ye the Lord : . . praise Him, and mag - ni - fy Him for . . ev - er.
ye the Lord : . . praise Him, and mag - ni - fy Him for ev - er.
ye the Lord : praise . . Him, and mag - ni - fy Him for ev - er.
ye the Lord : praise . . Him, and mag - ni - fy Him for ev - er.

rit.

rit.

rit.

rit.

rit.

BENEDICITE, OMNIA OPERA.

Extra Supplement.

dim.

A little slower.

Glo - ry be to the Fa - ther, and to the Son: and to the Ho -

Glo - ry be to the Fa - ther, and to the Son: and to the Ho -

Glo - ry be to the Fa - ther, and to the Son: and to the Ho -

Glo - ry be to the Fa - ther, and to the Son: and to the Ho -

A little slower.

f Gt.

Poco animato.

- ly Ghost; . . . As it was in the be - gin - ning, is now, . . . and

- ly . . . Ghost; . . . As it was in the be - gin - ning, is now, and

- ly Ghost; . . . As it was in the be - gin - ning, is now, . . . and

- ly . . . Ghost; . . . As it was in the be - gin - ning, is now, and

Poco animato.

p *f Gt.*

Ped.

ev - er shall . . . be: world . . . with - out

ev - er shall . . . be:

ev - er . . . shall be: world

ev - er . . . shall be:

mf

end, with - out end, A - men, A

world with - out end, A - men, A

with - out end, with - out end, A - men, A

f world with - out end, with - out end, A

men, A - men, A - men, world

men, A - men, A - men, A - men,

men, A - men, A - men, A - men,

men, A - men, A - men,

poco rit. with - out end. A *Largamente.* *cres.* *ff* men.

poco rit. world with - out end. A *cres.* *ff* men.

poco rit. world with - out end. A *cres.* *ff* men.

poco rit. world with - out end. A *cres.* *ff* men.

poco rit. world with - out end. A *Largamente.* *ff*

The
No

(a

PIAN
♩ =



SPANISH SERENADE

FOR CHORUS (S.A.T.B.) AND ORCHESTRA

THE WORDS FROM LONGFELLOW'S "SPANISH STUDENT"

THE MUSIC COMPOSED BY

EDWARD ELGAR

(OP. 23).

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

(A street in Madrid. Enter CHISPA, followed by musicians, with a bagpipe, guitars, and other instruments.)

PIANO. $\text{♩} = 72$

Allegretto. *marcato.*

p *dim.*

molto dim. *pp* *mf* *p*

SOPRANO. A

ALTO. *mezza voce.* *pp*

TENOR. *mezza voce.* *pp*

BASS. *pp*

Stars of the summer night!

Stars of the summer night!

Stars of the summer

A

dim. *sf* *p* *pp*

Full score and orchestral parts may be had of the Publishers.

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SPANISH SERENADE.

Extra Supplement

pp Stars of the sum - mer night !
dolce. Far in you a-zure deeps, Hide, hide your
dolce. Far in you a-zure deeps, Hide, hide your
 night !

dolcissimo. pp She sleeps, she
mf gold-en light, hide, hide your gold-en light ! *dim.* She
mf gold-en light, hide, hide your gold-en light ! *dim.* She
 Stars of the summer night ! Hide your gold-en light ! She

cres. mf dim. p pp dolcissimo.
*Ped. * Ped. **

sleeps, my la - dy sleeps, she . . sleeps, my
 sleeps, my la - dy sleeps, my la - dy sleeps, she sleeps, my
 sleeps, my la - dy sleeps, my la - dy sleeps, she sleeps, my
 sleeps, my la - dy sleeps, she sleeps, my

f p
*Ped. * Ped. * Ped. (2) * Ped. **

SPANISH SERENADE.

Extra Supplement.

element

your

your

your

your

your

your

your

your

your

your

your

your

your

your

la dy sleeps! . . . *poco rit.*
 la dy sleeps! . . . *poco rit.*
 la dy sleeps! . . . *dim. poco rit.*
 la dy sleeps! . . . *poco rit.*
 la dy sleeps! . . . *poco rit.*
 Ped. * Ped. * *pp dim. poco rit.*

a tempo.
 mezza voce, *pp*
 Moon of the summer night! . . .
 mezza voce, *pp*
 Moon of the summer night! . . .
 Moon of the sum - mer
a tempo. pp
 Ped. *

pp dolce. Moon of the sum - mer night!
 Far down yon western steeps, Sink, sink in
dolce.
 Far down yon western steeps, Sink, sink in
 night!
 (3)

dolcissimo. pp

She sleeps, she

mf sil-ver light! *dim.* sink, sink in... sil-ver light! *p* She

mf sil-ver light! *dim.* sink, sink in... sil-ver light! *p* She

Moon of the summer night! Sink in... sil-ver light! *pp* She

cres. mf dim. p pp dolcissimo.

*Ped. ** *Ped. **

sleeps, my la - dy sleeps, she... sleeps, my

sleeps, my la - dy sleeps, my la-dy sleeps, she sleeps, my

sleeps, my la - dy sleeps, my la-dy sleeps, she sleeps, my

sleeps, my la - dy sleeps, she sleeps, my

f p

*Ped. * Ped. * Ped. * Ped. **

pp la - dy sleeps! *poco rit.*

pp la - dy sleeps! *dim.* *poco rit.*

pp la - dy sleeps! *poco rit.*

pp la - dy sleeps! *poco rit.*

pp dim. poco rit.

*Ped. * Ped. ** (4)

SPANISH SERENADE.

Extra Supplement.

B *a tempo. cres.* *p dim.* *cres.* *p dim.*

Wind of the summer night! Where yonder woodbine creeps,

a tempo. cres. *dim.* *cres.* *dim.*

Wind of the summer night! Where yonder woodbine creeps,

a tempo. cres. *dim.* *cres.* *dim.*

Wind of the summer night! Where yonder woodbine creeps,

a tempo. cres. *dim.* *cres.* *dim.*

Wind of the summer night! Where yonder woodbine creeps,

a tempo. *mf* *mf dim.*

cantabile.

Fold, fold thy pin - ions light! fold, fold thy pin - ions

Fold thy pin - ions! fold thy

Fold thy pin - ions! fold thy

Fold thy pin - ions! fold thy

p *Ped.* *** *Ped.* *** *Ped.* ***

light! She sleeps, my la - dy sleeps, . . she sleeps, my la - dy

pin - ions! Wind of the summer night!

pin - ions! She sleeps, my la - dy sleeps, . . she sleeps, my la - dy

pin - ions! She sleeps, my la - dy sleeps, . . she sleeps, my la - dy

Poco marcato. *pp*

Ped. ***

pp sleeps, she sleeps, my la - dy sleeps, she sleeps, my la - dy *dim.*

pp Fold, fold thy pinions light, my la - dy *dim.*

f p sleeps, she sleeps, my la - ly sleeps, she sleeps, my la - dy *dim.*

f p sleeps, she sleeps, my la - dy sleeps, she sleeps, my la - dy

ppp sleeps, she sleeps, my la - dy sleeps! *Tempo 1mo.*

pp mezza voce. Dreams of the

pp mezza voce. Dreams of the

ppp sleeps, she sleeps, my la - dy sleeps! *8va.*

Tempo 1mo.

Ped. * *Ped.* * *Ped.* *

Dreams of the sum-mer

summer night, dreams of the summer night!

summer night, dreams of the summer night!

Dreams of the sum - mer night!

dolcissimo. pp

night! *mf dim.* She

Tell her, her lov-er keeps Watch! while in slumbers light, *mf dim. p*

Tell her, her lov-er keeps Watch! while in slumbers light, *mf dim. p*

Tell her, her lov-er keeps Watch! while in slumbers light, *mf dim. p*

cres. mf p dolcissimo. pp

*Ped. **

sleeps, she sleeps, my la - dy sleeps, *cres.* she sleeps, my

She sleeps, my la - dy sleeps, my la - dy sleeps, she sleeps, my

She sleeps, my la - dy sleeps, my la - dy sleeps, she sleeps, my

She sleeps, my la - dy sleeps, she sleeps, my

cres.

*Ped. * Ped. * Ped. * Ped. * Ped. **

la - dy sleeps! *pp* My la - dy

la - dy sleeps! *pp*

la - dy sleeps! *pp* she

la - dy sleeps! *pp*

D *pp* *cres.*

*Ped. ** *Ped. ** *Ped. **

(7)

SPANISH SERENADE.

Extra Supplement

The musical score is written for voice and piano. It begins with a key signature of two sharps (F# and C#) and a 2/4 time signature. The vocal part consists of four staves, and the piano part consists of two staves. The lyrics are written below the vocal staves. Performance markings include *f* (forte), *p dim.* (piano, diminishing), *molto dim.* (much diminishing), *pp* (pianissimo), and *dim.* (diminishing). Pedal markings are indicated as *Ped.*, ** Ped.*, and *Ped. V*. The score includes a variety of musical notations such as eighth notes, sixteenth notes, and chords. The lyrics are: "sleeps, my la-dy sleeps, she sleeps, my la - dy sleeps, sleeps, . . . my la - dy sleeps, my la - dy sleeps, sleeps, . . . sleeps, my la - dy sleeps, my la - dy sleeps, sleeps, my . . la - dy sleeps, my la - dy sleeps, sleeps, . . . sleeps ! . . . Dreams of the summer night ! Tell her, her lov - er keeps watch ! . . .". The score ends with a double bar line and a final *Ped. V* marking.

sleeps, my la-dy sleeps, she sleeps, my la - dy sleeps, sleeps, . . .
 my la - dy sleeps, my la - dy sleeps, sleeps, . . .
 sleeps, my la - dy sleeps, my la - dy sleeps, sleeps, . . .
 my . . la - dy sleeps, my la - dy sleeps, sleeps, . . .

f *p dim.* *f* *p dim.* *f* *p dim.* *f* *p dim.*

Ped. * *Ped.* * *Ped.* *

molto dim.
 sleeps !
molto dim. *pp*
 sleeps ! . . . Dreams of the summer night !
molto dim.
 sleeps !
molto dim. *pp*
 sleeps ! . . . Tell her, her

pp *dim.* *Ped.* *V*

dim.
 lov - er keeps watch ! . . .

pp *dim.* *Ped.* *V* *

COME, THOU HOLY SPIRIT

ANTHEM (SOPRANO SOLO AND CHORUS) FOR WHITSUNTIDE*

Words from
Hymns A. & M., No. 156.

COMPOSED BY

JOHN FRANCIS BARNETT.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Andante sostenuto. SOPRANO SOLO. *poco ad lib.*

Andante sostenuto. R.H. L.H. *p Sw. Diaps.* *colla voce.* *senza Ped.*

Come, Thou Ho - ly Spi - rit, come ;

And from Thy ce - les - tial home Shed a ray of light Di - vine, of light . . . Di -

dim.

Moderato con moto. *Moderato con moto.*

- vine.

add Double Diap., Princ. & Oboe. *cres.*

Ped. 16 ft.

FULL.

SOPRANO. *sostenuto.* Come, Thou Ho - ly Spi - rit, come ; And from Thy ce - les - tial home Shed a ray of

ALTO. *sostenuto.* Come, Thou Ho - ly Spi - rit, come ; And from Thy ce - les - tial home Shed a ray of

TENOR. *sostenuto.* Come, Thou Ho - ly, Ho - ly Spi - rit, come ; Shed a

BASS. *sostenuto.* Come, Thou Ho - ly, Ho - ly Spi - rit, come ; Shed a

p sostenuto.

* This Anthem can also be used on other Sundays.

light Di - vine, . . . of light Di - vine; . . . Come, Thou Fa - ther of the poor,
 light Di - vine, . . . of light Di - vine; . . . Come, Thou Fa - ther of the poor,
 ray of light, . . . of light Di - vine; . . . Thou Fa - ther
 ray of light, of light Di - vine; . . . Thou Fa - ther

dim. *cres.* *dim.* *cres.* *dim.* *cres.* *dim.* *cres.*

Come, Thou source of all our store, Come, with-in our bosoms shine, . . . Thou Ho - ly Spi - rit, come.
 Come, Thou source of all our store, Come, with-in our bosoms shine, . . . Thou Ho - ly Spi - rit, come.
 of the poor, Thou source of all our store. Come, Thou Ho - ly Spi - rit, come. . .
 of the poor, Thou source of all our store. Come, Thou Ho - ly Spi - rit, come. . .

più cres. *f* *dim.* *dim.* *f* *dim.* *p* *dim.* *f* *dim.* *p*

Gt. Diaps. *dim.* *p* *Solo.* *Se.*

SOPRANO SOLO.
 Thou of Com - fort - ers the best, Thou the soul's most

p *cres. espress.* *Se.*

poco rit. *p. a tempo.*

wel - come guest, Sweet re - fresh - ment here be - low ; In our la - bour rest most sweet,

colla voce. *a tempo.*

cres.

Grate - ful cool - ness in the heat, So - lace in the midst of woe. . .

FULL.
pp sostenuto. *p*

O most Bless - ed Light Di - vine, Shine with - in these hearts of Thine, O most Bless - ed

pp sostenuto. *p*

O most Bless - ed Light Di - vine, Shine with - in these hearts of Thine, O most

pp sostenuto. *p*

O most Bless - ed Light Di - vine, O most

pp sostenuto. *p*

O most Bless - ed Light Di - vine, O most Bless -

pp sostenuto.

cres. *dim.* *p*

Light Di - vine, Shine with - in these hearts of Thine,

cres. *dim.* *p*

Bless - ed Light, Shine with - in these hearts, . .

cres. *dim.* *p*

Bless - ed Light Di - vine, Shine with - in these hearts of Thine,

cres. *dim.* *p*

ed Light Di - vine, O Bless - ed

cres. *dim.* *p*

cres. And our in-most be-ing fill; Where Thou art not, man hath nought, Noth-ing good in
cres. with-in these hearts; Where Thou art not, man hath nought, Noth-ing good in
cres. And our in-most be-ing fill; Where Thou art not, man hath nought, Noth-ing good in
cres. Light, Where Thou art not, man hath nought, Noth-ing good in

f *Gr. to Princ.*

deed or thought, Noth-ing free from taint of ill.
 deed or thought, Noth-ing free from taint of ill.
 deed or thought, Noth-ing free from taint of ill.
 deed or thought, Noth-ing free from taint of ill.

f p Sw. or Ch.

SOPRANO SOLO.
p espress. Heal our wounds; our strength re-new; On our dry-ness pour Thy dew;
cres.

senza Ped.

f agitato.

Wash the stains of guilt a-way :

FULL.

Bend the stub-born heart and will ; Melt the fro - zen,

Bend the stub-born heart and will ; Melt the fro - zen,

Bend the stub-born heart and will ; Melt the fro - zen,

f

Bend the stub-born heart and will ; Melt the fro - zen,

f Gl.

Ped. 16 ft.

p

Bend the stub-born heart and will ;

dim. pp

warm the chill ; Guide . . . the steps that go . . . a

dim. pp

warm the chill ; Guide . . . the steps that go . . . a - stray, . .

warm the chill ; Bend the stub-born

p dim. pp

warm the chill ; Guide the steps, . . the steps . . . that

See. p dim.

Melt the fro-zen, warm the chill; Guide . . the steps . . that go . . a-stray.

-stray, that go . . a-stray.

the steps that go . . a-stray, that go . . a-stray.

heart and will; Melt the fro-zen, warm the chill.

go a-stray, guide the steps that go . . a-

cres.

SOLO SOPRANO WITH CHORUS.

mf sostenuto. On the faith-ful, who a-dore And con-fess Thee, ev-er-more In Thy sev-en-fold.

mf sostenuto. On the faith-ful, who a-dore And con-fess Thee, ev-er-more In Thy sev-en-fold.

mf sostenuto. On the faith-ful, who a-dore And con-fess Thee, ev-er-more In Thy sev-en-fold.

mf sostenuto. -stray. Come, . . Thou Ho-ly Spi-rit, come; In Thy sev-en-fold.

mf Gt. Diap.

dim. gifts de-scend: *cres.* Give them vir-tue's sure re-ward, *più cres.* Give them Thy sal-va-tion, Lord,

dim. gifts de-scend: *cres.* Give them vir-tue's sure re-ward, *più cres.* Give them Thy sal-va-tion, Lord,

dim. gifts de-scend: *cres.* Give them vir-tue's sure re-ward, *più cres.* Give them Thy sal-va-tion, Lord,

dim. gifts de-scend: *cres.* Thou Ho-ly Spi-rit, Thou Ho-ly Spi-rit, come, Thou Ho-ly

dim. *cres.* *add Princ.*

f *cres.*
Give them joys that nev - er end, . . that nev - er end, give them joys

f *cres.*
Give them joys that nev - er end, . . that nev - er end, give them joys . . that nev - er end,

f *cres.*
Give them joys that nev - er end, . . that nev - er end, give them joys . . that

f *cres.*
Spi - rit, Give them joys that nev - er end, . . give them joys

f add 15th. *cres.*

. . that nev - er end, give them joys . . that nev - er end.

give . . them joys, give them joys that nev - er end.

nev - er end, give them joys that nev - er end.

. . that nev - er end, give them joys that nev - er end.

Solo. *Sw.* *p* *Ch.*

Soprano Solo. *p* *mf*

Give them vir - tue's sure re - ward, Give them Thy sal - va - tion, Lord, Give them joys that

Sw. *p* *senza Ped.*

(7)

nev - er end, . . that nev - er end, *ff* Give them Thy sal - va - tion, Lord, Give them joys that

FULL. Give them Thy sal - va - tion, Lord, Give them joys that *ff*

Give them Thy sal - va - tion, Lord, Give them joys that *ff*

Give them Thy sal - va - tion, Lord, Give them joys that *ff*

Give them Thy sal - va - tion, Lord, Give them joys that *ff*

f *Git.* *Ped.*

SOLO SOPRANO WITH CHORUS.

nev - er end, . . that nev - er end, . . Lord, give . . them joys . . that nev - er *cres.*

nev - er end, . . that nev - er end, Lord, give them joys . . that nev - er *cres.*

nev - er end, give . . them joys, Lord, give them joys . . that nev - er *cres.*

nev - er end, give . . them joys, Lord, give them joys . . that nev - er *cres.*

end, that nev - er end. *A* - - men. *ff*

end, that nev - er end. *A* - - men. *ff*

end, that nev - er end. *A* - - men. *ff*

end, that nev - er end. *A* - - men. *ff*

end, that nev - er end. *A* - - men. *ff*

ff *add Reeds.* *rit.*

To LIONEL BENSON, Esq., and the Members of the Magpie Madrigal Society.

WOODMEN, SHEPHERDS, COME AWAY

MADRIGAL

WORDS FROM "LOVE TRICKS," JAMES SHIRLEY, 1624

THE MUSIC COMPOSED BY

JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegro moderato. ♩ = 112.

SOPRANO. *mf.* Wood - men, shep - herds, come a - way, . . . This is

ALTO. *mf.* Wood - men, shep - herds, come a - way, . . . This is Pan's, is

TENOR. *mf.* Wood - men, shep - herds, come a - way, . . . This is Pan's, is

BASS. *mf.* Wood - men, shep - herds, come, come a - way, This is

PIANO. *mf.* (*For practice only.*)

mp. cres.

Pan's . . . great hol - i - day, Throw off cares, . . .

mp. cres.

Pan's . . . great hol - i - day, Throw off cares, . . . throw off cares, . .

mp. cres.

Pan's . . . great hol - i - day, . . . Throw off cares, . . . throw off cares, . .

mp. cres.

Pan's . . . great hol - i - day, Throw off cares, with your

with your heav'n - as - pi - ring airs Help us to sing, help . . us to sing, help . .

with your heav'n - as - pi - ring airs Help us to sing, help . . us to sing, help . .

with your heav'n - as - pi - ring airs Help us to sing, help . . us to sing, help . .

heav'n - as - pi - ring airs Help, help . . us to sing, help . .

dim. mp cres. sing, help . . us to sing, While val-leys with your ech-oes ring, while

us to sing, help . . us to sing, While val - - leys

dim. mp cres. sing, help . . us to sing, While val-leys with your ech-oes

dim. mp cres. . . us to sing, to sing, While val - - leys with your

f val-leys with your ech-oes ring, while val-leys with your ech - - oes

f with your ech - - oes, val - - leys with your ech - - oes

f ring, while val-leys with your ech-oes ring, . . with your ech - - oes

f ech - - oes ring, while val - - leys with your

WOODMEN, SHEPHERDS, COME AWAY.

Extra Supplement.

poco allargando.
ring, with your ech - oes ring.
poco allargando.
ring, with your ech - oes ring.
poco allargando.
ring, with your ech - oes ring.
poco allargando.
ech - oes, ech - oes ring. Nymphs that dwell with-in . . .
poco allarg.
mf a tempo.
Ga-ther
Leave your ar - bours, . . . bring your loves, Ga-ther
Leave your ar - bours, . . . bring your loves, p
these groves, Leave your ar - bours, bring your loves, p
po - sies, ga-ther po - sies, Crown your
po - sies, ga-ther po - sies, f
Ga-ther po - sies, Crown your golden hair with ro
Ga-ther po - sies, ga-ther po - sies, Crown your
f

WOODMEN, SHEPHERDS, COME AWAY.

golden hair with ro - ses, crown your golden hair with ro-ses,
Crown your gold - en hair, crown your golden hair with ro - ses, with ro-ses,
- - ses, with ro - ses, crown your hair with ro-ses,
golden hair with ro - ses, crown your gold - en hair with ro - - ses, with ro-ses, Gather
Ga-ther po - sies, ga-ther po - sies,
Ga-ther po - sies, ga-ther po - sies,
Ga - ther po - sies, Crown
po - sies, gather po - sies, gather po - sies,
Crown your gold - en hair . . with ro - ses.
Crown your gold - en hair with ro - ses.
your gold - en hair . . with ro - ses. As you pass, . .
Crown your gold - en hair with ro - ses. As you pass, . .

The musical score is written for a choir and piano. It features three systems of staves. The first system has four vocal staves and a piano accompaniment. The second system has four vocal staves and a piano accompaniment. The third system has four vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like *cres.*, *f*, *mp.*, *p*, and *mf*.

1st SOPRANO.

mp.

Foot like fai-ries on the grass,

foot like fai-ries on the grass,

2nd SOPRANO.

mp.

Foot like fai-ries on the grass,

foot like fai-ries on the grass,

Foot like fai-ries on the grass,

foot like fai-ries on the grass,

mp.

Foot like fai-ries on the grass,

foot like fai-ries on the

mp.

Foot like fai - - ries . . on the grass, . .

mp.

cres.

foot like fai - ries, foot like fai - ries, foot like fai - - - ies on the grass.

cres.

foot like fai - ries . . on the grass, . . foot like fai - - ries on the grass.

cres.

foot like fai - ries . . on the grass, . . foot like fai - - ries on the grass.

cres.

grass, like fai - - ries on the grass. . .

cres.

WOODMEN, SHEPHERDS, COME AWAY.

Extra Supplement.

1st and 2nd SOPRANOS.

ff marcato.

Joy, joy crown our bowers, joy crown our bowers!

ff marcato.

Joy, joy crown our bowers, joy crown our bowers!

ff marcato.

Joy, joy crown our bowers, joy crown our bowers! Phil-o - mel! Forth your sweetest

ff marcato.

Joy, joy crown our bowers, joy crown our bowers!

ff

Phil - o - mel! . .

Phil - o - mel! . . Forth your sweetest mea - sures tell, your sweetest

mea sures tell, forth your sweetest

Forth your sweetest mea sures

measures tell, your sweet - est, sweet est

measures tell, your sweet - est measures tell, Phil - o - mel! . .

Phil - o - mel! . . Forth your sweetest

tell, . . your sweet-est mea-sures tell. Let trees dance,

mea - sures tell. Let trees dance, let trees

Forth your sweet - est mea-sures tell. Let trees dance, let trees

mea - sures tell. Let trees dance,

let trees dance, As they . .

dance, let trees dance, let trees dance, As they at

dance, let trees dance, let trees dance, As they . .

let trees dance, let trees dance, dance, As they at

. . . at Thra-cian lyre did once; Mountains play, mountains play, This is the shep-

Thra - cian lyre did once; Mountains play, This is the

. . . at Thra-cian lyre did once; Mountains play, This is the

Thra - cian lyre . . did once; Mountains play, This is the shep-

herds' hol-i - day, . . this is the shep - herd's hol-i - day, . . this is the shepherd's hol - - -

shep - herds' hol-i - day, this is the shep - herds' hol-i - day, the shep - herds' hol - - -

shep - herds' hol-i - day, this is the shep - herds' hol-i - day, the shep - herds' hol - - -

herds' hol-i - day, . . this is the shep - herds' hol-i - day, . . this is the shepherds' hol - - -

Lento. ff pesante. rall.
i - day, this . . is the shep - herds' hol - i - day. . .

pesante. rall.
i - day, this . . is the shepherds' hol - i - day. . .

ff pesante. rall.
i - day, this . . is the shep - herds' hol - i - day. . .

ff pesante. rall.
i - day, this . . is the shepherds' hol - i - day. . .

Lento. ff pesante. rall.

424.
478.
592.
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147.
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713.
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631.
315.
581.
652.
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143.
237.
597.
583.
471.
693.
667.
77.
616.
182.
390.
15.
183.
331.
756.
770.



He sendeth the springs

COMPOSED BY

HERBERT W. WAREING.

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HE SENDETH THE SPRINGS INTO THE VALLEYS

HARVEST ANTHEM

Psalm civ. 10, 13 (Bible Version);
Isaiah xxiv. 13; lxi. 11;
Psalm cxlviii. 7-9, 13 (Bible Version).

COMPOSED BY

HERBERT W. WAREING.

Price Fourpence.

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Allegretto pastorale. ♩ = 96.

p Sw. Oboe.

senza Ped.

FULL SOPRANO. *p* He

ALTO. *p* He

TENOR. *p* He

BASS. *p* He

Ped.

sendeth the springs in - to the val-leys, which run a - mong the hills, . . . He

sendeth the springs in - to the val-leys, which run a - mong the hills, . . . He

sendeth the springs in - to the val-leys, which run a - mong the hills, . . . He

sendeth the springs in - to the val-leys, which run a - mong the hills, . . . He

Ch. p

mf

send-eth the springs in-to the val-leys, which run a-mong the hills, . . . which

mf

send-eth the springs in-to the val-leys, which run a-mong the hills, which run a-

mf

send-eth the springs in-to the val-leys, which run a-mong the hills, which run a-

mf

send-eth the springs in to the val-leys, which run a-mong the hills, which run a-

Sv. Reed. Gt. mf

p

run a-mong the hills. . . He wa-tereth the hills from His cham-bers, He

p

- mong, a-mong the hills. . . He wa-tereth the hills from His cham-bers, He

p

- mong, a-mong the hills. . . He wa-tereth the hills from His cham-bers, He

p

- mong, a-mong the hills. . . He wa-tereth the hills from His cham-bers, He

mf

wa-ter-eth the hills from His cham-bers, the earth is sat-is-fied with the

mf

wa-ter-eth the hills from His cham-bers, the earth is sat-is-fied with the

mf

wa-ter-eth the hills from His cham-bers, the earth is sat-is-fied with the

mf

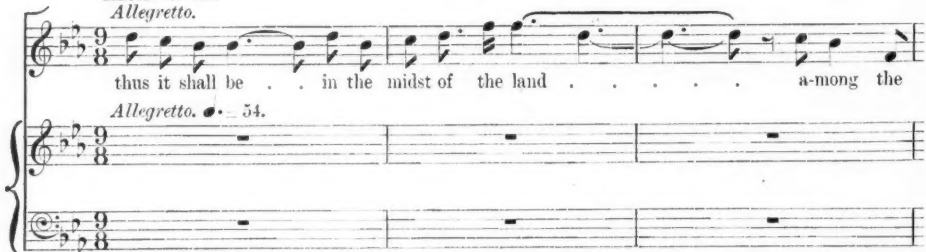
wa-ter-eth the hills from His cham-bers, the earth is sat-is-fied with the

mf
When
poco rall.
fruit of Thy works, with the fruit, the fruit of Thy works.
poco rall.
fruit of Thy works, with the fruit, the fruit of Thy works.
poco rall.
fruit of Thy works, with the fruit, the fruit of Thy works.
poco rall.
fruit of Thy works, with the fruit, the fruit of Thy works.



RECT. *ad lib.*
Allegretto.

thus it shall be . . . in the midst of the land . . . a-mong the
Allegretto. ♩. 54.



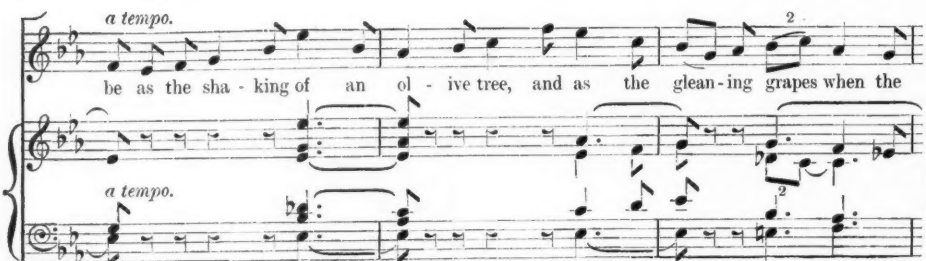
con molto espressione.
poco rit.

peo - ple, there shall
p Ch. or Sec.
poco rit.



a tempo.

be as the sha - king of an ol - ive tree, and as the glean - ing grapes when the
a tempo.



poco rit. a tempo. *mp*

vintage is done, and as the glean- ing grapes when the

colla voce, a tempo.

vintage is done, when the vint - age is done.

TENOR SOLO. *con espress. mf*

There shall be as the sha-king of an

grazioso.

mf

For

ol - ive tree, and as the glean - ing grapes when the vint-age is done.

mf

as the earth bringeth forth her bud, and as the gar - den causeth the

mf

And . . . as . . . the gar - den, as the gar - den causeth the

poco rit. *Un poco meno mosso.* *p a tempo.* *cres.*
things that are sown in it to spring forth; so the Lord God will cause

poco rit. *p a tempo.* *cres.*
things that are sown in it to spring forth; so the Lord God will cause

Un poco meno mosso. *Sw.* *p a tempo.* *cres.*
poco rit. *Full Sw.*

Un poco meno mosso. *mf*
righteousness and praise to spring forth, . . to spring

mf
righteousness and . . praise to spring forth, . . to spring forth .

Un poco meno mosso. *mf* *Sw. Reed.* *Ch.*
senza Ped.

ad lib.
forth . . be-fore . . all . . the na-tions.

ad lib.
be-fore . . all . . the na-tions.

colle voci. *Full Sw.*
Ped.

Moderato.
FULL. SOPRANO.
Praise the Lord from the earth, .. ye dragons, and all .. deeps ;

FULL. ALTO.
Praise the Lord from the earth, .. ye dragons, and all .. deeps ;

FULL. TENOR.
Praise the Lord from the earth, .. ye dragons, and all .. deeps ;

FULL. BASS.
Praise the Lord from the earth, .. ye dragons, and all .. deeps ;

Moderato. 138.
f Taba. *Gt.* *mf* Ch. non legato.
senza Ped. *Ped.* *senza Ped.*

f
Fire and hail, .. snow and va-pours ; storm-y wind, ful-fill-ing His

f
Fire and hail, .. snow and va-pours ; storm-y wind, ful-fill-ing His

f
Fire and hail, .. snow and va-pours ; storm-y wind, ful-fill-ing His

f
Fire and hail, .. snow and va-pours ; storm-y wind, ful-fill-ing His

f *Gt.* *legato.*
Ped.

word, .. storm-y wind, ful-fill-ing His word :

word, storm-y wind, ful-fill-ing His word :

word, storm-y wind, ful-fill-ing His word :

word, storm - y wind, ful-fill-ing His word :

mf Ch. non legato.
senza Ped.

Moun-tains and all hills; fruit-ful trees and all ce-dars:

Moun-tains and all hills; fruit-ful trees and all ce-dars:

Moun-tains and all hills; fruit-ful trees and all ce-dars:

Moun-tains and all hills; fruit-ful trees and all ce-dars:

f Gt. legato.
Ped.

Let them praise the Name of the Lord, let them praise the Name of the Lord; for His

Let them praise the Name of the Lord, let them praise the Name of the Lord; for His

Let them praise the Name of the Lord, let them praise the Name of the Lord; for His

Let them praise the Name of the Lord, let them praise the Name of the Lord; for His

Let them praise the Name of the Lord, let them praise the Name, the Name of the Lord; for His

senza Ped.

Name a-lone is ex-cel-lent; His glo-ry... is a-bove the earth and

Name a-lone is ex-cel-lent; His glo-ry... is a-bove the earth and

Name a-lone is ex-cel-lent; His glo-ry... is a-bove the earth and

Name a-lone is ex-cel-lent; His glo-ry... is a-bove the earth and

Ped.

allargando. *rall.* *a tempo.*

hea - ven, a - bove the earth and hea - ven.

allargando. *rall.* *a tempo.*

hea - ven, a - bove the earth and hea - ven.

allargando. *rall.* *a tempo.*

hea - ven, a - bove the earth and hea - ven.

allargando. *rall.* *a tempo.*

hea - ven, a - bove the earth and hea - ven.

meno mosso. *poco rall.* *Su. Reed.* *rall.* *a tempo. Su. Oboe.*

Allegretto pastorale. ♩ = 96.
(Come prima parte.)

senza Ped. *Ped.*

p He send-eth the springs in-to the

p He send-eth the springs in-to the

p He send-eth the springs in-to the

p He send-eth the springs in-to the

val-leys, which run a-mong the hills, . . . He send-eth the springs in-to the

val-leys, which run a-mong the hills, . . . He send-eth the springs in-to the

val-leys, which run a-mong the hills, . . . He send-eth the springs in-to the

val-leys, which run a-mong the hills, . . . He send-eth the springs in-to the

Ch. p

valleys, which run a-mong the hills, . . . which run a-mong the hills. . . He

valleys, which run a-mong the hills, which run a-mong, among the hills. . . He

valleys, which run a-mong the hills, which run a-mong, a-mong the hills. . . He

valleys, which run among the hills, which run a-mong, among the hills. . . He

Sw. Reed. > Gt. mf

watereth the hills from His chambers, He watereth the hills from His chambers, the

watereth the hills from His chambers, He watereth the hills from His chambers, the

watereth the hills from His chambers, He watereth the hills from His chambers, the

watereth the hills from His chambers, He watereth the hills from His chambers, the

p *mf*

earth is sat-ished with the fruit of Thy works, with the fruit, the fruit of Thy works.

earth is sat-ished with the fruit of Thy works, with the fruit, the fruit of Thy works.

earth is sat-ished with the fruit of Thy works, with the fruit, the fruit of Thy works.

earth is sat-ished with the fruit of Thy works, with the fruit, the fruit of Thy works.

a tempo.

rall.

p dolce.

mf

rall.

A - - men, A - - men.

A - - men, A - - men.

A - - men, A - - men.

A - - men, A - - men.

Gt. f

rall.

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678.	I desired wisdom	J. Stainer	6d.	696.	Let us now praise	E. H. Thorne	3d.	539.	O God, Thou art my God	H. Purcell	3d.
679.	I did call upon the Lord	Pattison	3d.	697.	Let us now praise	E. H. Thorne	3d.	540.	O God, Thou art my God	H. Purcell	3d.
680.	If the Lord Himself	Walmisley	6d.	698.	Lift up thine eyes	Sir John Goss	6d.	541.	O God, Thou art my God	H. Purcell	3d.
681.	I have set God	Dr. Blake	6d.	699.	Lift up your heads	J. L. Hopkins	3d.	542.	O God, Thou art my God	H. Purcell	3d.
682.	I have set God	J. Goldwin	3d.	700.	Lift up your heads	J. L. Hopkins	3d.	543.	O God, Thou art my God	H. Purcell	3d.
683.	I have set God	Hamilton Clarke	4d.	701.	Lift up your heads	J. L. Hopkins	3d.	544.	O God, Thou art my God	H. Purcell	3d.
684.	I have surely built	Dr. Boyce	4d.	702.	Lift up your heads	J. L. Hopkins	3d.	545.	O God, Thou art my God	H. Purcell	3d.
685.	I have surely built	T. Trimmell	4d.	703.	Lift up your heads	J. L. Hopkins	3d.	546.	O God, Thou art my God	H. Purcell	3d.
686.	I heard a great voice	G. F. Cobb	3d.	704.	Lift up your heads	J. L. Hopkins	3d.	547.	O God, Thou art my God	H. Purcell	3d.
687.	I heard a voice	Sir John Goss	3d.	705.	Lift up your heads	J. L. Hopkins	3d.	548.	O God, Thou art my God	H. Purcell	3d.
688.	I saw the Lord	J. Stainer	6d.	706.	Lift up your heads	J. L. Hopkins	3d.	549.	O God, Thou art my God	H. Purcell	3d.
689.	I was glad	C. H. H. Parry	3d.	707.	Lift up your heads	J. L. Hopkins	3d.	550.	O God, Thou art my God	H. Purcell	3d.
690.	I was glad	T. Attwood	3d.	708.	Lift up your heads	J. L. Hopkins	3d.	551.	O God, Thou art my God	H. Purcell	3d.
691.	I was glad	Sir G. Elvey	3d.	709.	Lift up your heads	J. L. Hopkins	3d.	552.	O God, Thou art my God	H. Purcell	3d.
692.	I was glad	C. R. Horsley	6d.	710.	Lift up your heads	J. L. Hopkins	3d.	553.	O God, Thou art my God	H. Purcell	3d.
693.	I was glad	T. Trimmell	4d.	711.	Lift up your heads	J. L. Hopkins	3d.	554.	O God, Thou art my God	H. Purcell	3d.
694.	I was in the spirit	Dr. Blow	6d.	712.	Lift up your heads	J. L. Hopkins	3d.	555.	O God, Thou art my God	H. Purcell	3d.
695.	I will always give thanks	Dr. Clarke	3d.	713.	Lift up your heads	J. L. Hopkins	3d.	556.	O God, Thou art my God	H. Purcell	3d.
696.	I will cry unto God	Dr. Stegall	3d.	714.	Lift up your heads	J. L. Hopkins	3d.	557.	O God, Thou art my God	H. Purcell	3d.
697.	I will extol Thee	C. M. Hudson	3d.	715.	Lift up your heads	J. L. Hopkins	3d.	558.	O God, Thou art my God	H. Purcell	3d.
698.	I will give thanks	J. Barnby	3d.	716.	Lift up your heads	J. L. Hopkins	3d.	559.	O God, Thou art my God	H. Purcell	3d.
699.	I will give thanks	E. J. Hopkins	6d.	717.	Lift up your heads	J. L. Hopkins	3d.	560.	O God, Thou art my God	H. Purcell	3d.
700.	I will give thanks	Mozart	3d.	718.	Lift up your heads	J. L. Hopkins	3d.	561.	O God, Thou art my God	H. Purcell	3d.
701.	I will give you rain	H. W. Wareing	3d.	719.	Lift up your heads	J. L. Hopkins	3d.	562.	O God, Thou art my God	H. Purcell	3d.
702.	I will give unto	Dr. Gauntlett	3d.	720.	Lift up your heads	J. L. Hopkins	3d.	563.	O God, Thou art my God	H. Purcell	3d.
703.	I will go unto the altar	C. Harris	3d.	721.	Lift up your heads	J. L. Hopkins	3d.	564.	O God, Thou art my God	H. Purcell	3d.
704.	I will greatly rejoice	Cruikshank	4d.	722.	Lift up your heads	J. L. Hopkins	3d.	565.	O God, Thou art my God	H. Purcell	3d.
705.	I will lay me down	H. Gadsby	3d.	723.	Lift up your heads	J. L. Hopkins	3d.	566.	O God, Thou art my God	H. Purcell	3d.
706.	I will lay me down	Dr. H. Hiles	3d.	724.	Lift up your heads	J. L. Hopkins	3d.	567.	O God, Thou art my God	H. Purcell	3d.
707.	I will lay me down	A. C. Edwards	3d.	725.	Lift up your heads	J. L. Hopkins	3d.	568.	O God, Thou art my God	H. Purcell	3d.
708.	I will lift up mine eyes	Dr. Smith	3d.	726.	Lift up your heads	J. L. Hopkins	3d.	569.	O God, Thou art my God	H. Purcell	3d.
709.	I will love Thee	O. Lord	J. Clark	727.	Lift up your heads	J. L. Hopkins	3d.	570.	O God, Thou art my God	H. Purcell	3d.
710.	I will love Thee	Kingston	4d.	728.	Lift up your heads	J. L. Hopkins	3d.	571.	O God, Thou art my God	H. Purcell	3d.
711.	I will magnify Thee	J. B. Calkin	3d.	729.	Lift up your heads	J. L. Hopkins	3d.	572.	O God, Thou art my God	H. Purcell	3d.
712.	I will magnify Thee	Sir John Goss	3d.	730.	Lift up your heads	J. L. Hopkins	3d.	573.	O God, Thou art my God	H. Purcell	3d.
713.	I will magnify Thee	J. Shaw	3d.	731.	Lift up your heads	J. L. Hopkins	3d.	574.	O God, Thou art my God	H. Purcell	3d.
714.	I will magnify Thee	O. King	4d.	732.	Lift up your heads	J. L. Hopkins	3d.	575.	O God, Thou art my God	H. Purcell	3d.
715.	I will magnify Thee	F. Liffie	4d.	733.	Lift up your heads	J. L. Hopkins	3d.	576.	O God, Thou art my God	H. Purcell	3d.
716.	I will magnify Thee	W. H. Bell	4d.	734.	Lift up your heads	J. L. Hopkins	3d.	577.	O God, Thou art my God	H. Purcell	3d.
717.	I will mention	Sir A. Sullivan	6d.	735.	Lift up your heads	J. L. Hopkins	3d.	578.	O God, Thou art my God	H. Purcell	3d.
718.	I will not leave you	B. Steane	3d.	736.	Lift up your heads	J. L. Hopkins	3d.	579.	O God, Thou art my God	H. Purcell	3d.
719.	I will open rivers	E. Pettman	3d.	737.	Lift up your heads	J. L. Hopkins	3d.	580.	O God, Thou art my God	H. Purcell	3d.
720.	I will set His dominion	H. W. Davies	3d.	738.	Lift up your heads	J. L. Hopkins	3d.	581.	O God, Thou art my God	H. Purcell	3d.
721.	I will sing a new song	Dr. Armes	3d.	739.	Lift up your heads	J. L. Hopkins	3d.	582.	O God, Thou art my God	H. Purcell	3d.
722.	I will sing of the mercies	J. Booth	3d.	740.	Lift up your heads	J. L. Hopkins	3d.	583.	O God, Thou art my God	H. Purcell	3d.
723.	I will sing of Thy power	Greene	3d.	741.	Lift up your heads	J. L. Hopkins	3d.	584.	O God, Thou art my God	H. Purcell	3d.
724.	I will sing unto the Lord	Wareing	3d.	742.	Lift up your heads	J. L. Hopkins	3d.	585.	O God, Thou art my God	H. Purcell	3d.
725.	I will wash my hands	Hopkins	3d.	743.	Lift up your heads	J. L. Hopkins	3d.	586.	O God, Thou art my God	H. Purcell	3d.
726.	If any man hath not	H. W. Davies	3d.	744.	Lift up your heads	J. L. Hopkins	3d.	587.	O God, Thou art my God	H. Purcell	3d.
727.	If we believe that Jesus died	Goss	3d.	745.	Lift up your heads	J. L. Hopkins	3d.	588.	O God, Thou art my God	H. Purcell	3d.
728.	If ye love Me	H. W. Wareing	3d.	746.	Lift up your heads	J. L. Hopkins	3d.	589.	O God, Thou art my God	H. Purcell	3d.
729.	If ye love Me	B. Steane	3d.	747.	Lift up your heads	J. L. Hopkins	3d.	590.	O God, Thou art my God	H. Purcell	3d.
730.	If ye then be risen	M. B. Foster	3d.	748.	Lift up your heads	J. L. Hopkins	3d.	591.	O God, Thou art my God	H. Purcell	3d.
731.	If in Christ dwelleth	Sir John Goss	3d.	749.	Lift up your heads	J. L. Hopkins	3d.	592.	O God, Thou art my God	H. Purcell	3d.
732.	In every place incense	J. E. West	3d.	750.	Lift up your heads	J. L. Hopkins	3d.	593.	O God, Thou art my God	H. Purcell	3d.
733.	In heavenly love	H. Parker	3d.	751.	Lift up your heads	J. L. Hopkins	3d.	594.	O God, Thou art my God	H. Purcell	3d.
734.	In my Father's house	Crament	3d.	752.	Lift up your heads	J. L. Hopkins	3d.	595.	O God, Thou art my God	H. Purcell	3d.
735.	In sweet consent	E. H. Thorne	3d.	753.	Lift up your heads	J. L. Hopkins	3d.	596.	O God, Thou art my God	H. Purcell	3d.
736.	In that day	Sir G. Elvey	3d.	754.	Lift up your heads	J. L. Hopkins	3d.	597.	O God, Thou art my God	H. Purcell	3d.
737.	In the beginning	F. Tozer	4d.	755.	Lift up your heads	J. L. Hopkins	3d.	598.	O God, Thou art my God	H. Purcell	3d.
738.	In the beginning	C. Macpherson	4d.	756.	Lift up your heads	J. L. Hopkins	3d.	599.	O God, Thou art my God	H. Purcell	3d.
739.	In Thee, O Lord	B. Tours	3d.	757.	Lift up your heads	J. L. Hopkins	3d.	600.	O God, Thou art my God	H. Purcell	3d.
740.	In Thee, O Lord	J. Weldon	3d.	758.	Lift up your heads	J. L. Hopkins	3d.	601.	O God, Thou art my God	H. Purcell	3d.
741.	In Thee, O Lord	S. C. Taylor	3d.	759.	Lift up your heads	J. L. Hopkins	3d.	602.	O God, Thou art my God	H. Purcell	3d.
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743.	In the Lord	Sir R. Stewart	3d.	761.	Lift up your heads	J. L. Hopkins	3d.	604.	O God, Thou art my God	H. Purcell	3d.
744.	In the Lord	C. Macpherson	4d.	762.	Lift up your heads	J. L. Hopkins	3d.	605.	O God, Thou art my God	H. Purcell	3d.
745.	It is nothing (S.A.)	M. B. Foster	3d.	763.	Lift up your heads	J. L. Hopkins	3d.	606.	O God, Thou art my God	H. Purcell	3d.
746.	It is nothing (S.A.)	M. B. Foster	3d.	764.	Lift up your heads	J. L. Hopkins	3d.	607.	O God, Thou art my God	H. Purcell	3d.
747.	Is it not wheat-harvest	T. Adams	3d.	765.	Lift up your heads	J. L. Hopkins	3d.	608.	O God, Thou art my God	H. Purcell	3d.
748.	It came even to pass	Ouseley	3d.	766.	Lift up your heads	J. L. Hopkins	3d.	609.	O God, Thou art my God	H. Purcell	3d.
749.	It is a good thing	J. Barnby	6d.	767.	Lift up your heads	J. L. Hopkins	3d.	610.	O God, Thou art my God	H. Purcell	3d.
750.	It is a good thing	T. M. Pattison	4d.	768.	Lift up your heads	J. L. Hopkins	3d.	611.	O God, Thou art my God	H. Purcell	3d.
751.	It shall come to pass	Dr. Garrett	3d.	769.	Lift up your heads	J. L. Hopkins	3d.	612.	O God, Thou art my God	H. Purcell	3d.
752.	Jesus, lover of my soul	F. Liffie	4d.	770.	Lift up your heads	J. L. Hopkins	3d.	613.	O God, Thou art my God	H. Purcell	3d.
753.	Jesus Christ is risen	Oliver King	3d.	771.	Lift up your heads	J. L. Hopkins	3d.	614.	O God, Thou art my God	H. Purcell	3d.
754.	Jesus, Thou joy	E. H. Davies	3d.	772.	Lift up your heads	J. L. Hopkins	3d.	615.	O God, Thou art my God	H. Purcell	3d.
755.	Joy in harvest	B. Steane	3d.	773.	Lift up your heads	J. L. Hopkins	3d.	616.	O God, Thou art my God	H. Purcell	3d.
756.	Judge me, O God	Mendelssohn	4d.	774.	Lift up your heads	J. L. Hopkins	3d.	617.	O God, Thou art my God	H. Purcell	3d.

NOVELLO'S PARISH CHOIR BOOK.

Te Deum Laudamus.

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Benedicite, omnia opera.

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A Harbest Hymn of Praise

THE WORDS WRITTEN BY THE REV. W. H. DRAPER

THE MUSIC COMPOSED BY

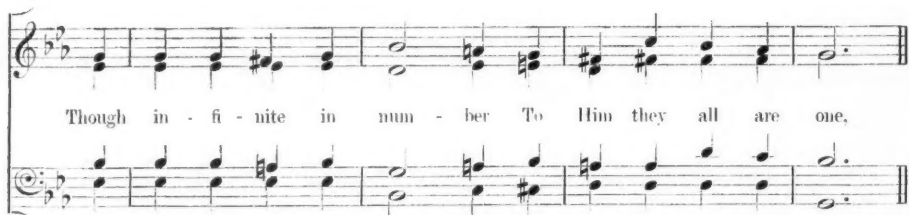
J. H. MAUNDER.

"O God, according to Thy Name so is Thy praise unto the world's end."

(♩ = 108.)



mf 1. By day and night in se - cret The works of God are done,



Though in - fi - nite in num - ber To Him they all are one,



cres. One by His bless - ed Spi - rit In Whom they live and move,



dim. *f* Whose pres - ence fill - eth all things, Whose Ho - ly Name is Love. *Small notes for Organ.*

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A HARVEST HYMN OF PRAISE.

f VOICES IN UNISON. All Thy works praise Thee, Lord, Af - ter their kind, HARMONY. Winds with their mo - tion,

mp Man with his mind, *cres.* Birds with their sing - ing, *mp* Fire with its flame, *cres.*

ff All bring their glo - ry And thanks to Thy Name. A - men.

Solo, or all the Sopranos.

2 Now once again Thou crownest
The toil of all the year,
The food Thy mercy giveth
Is brought from far and near,
From seed-time unto Harvest
In garden, field and wood
Thou tendest Thy Creation
And makest all things good.

Unison.

Full. f All Thy works praise Thee, Lord,
After their kind,
Harmony. Winds with their motion,
Man with his mind,
mp Birds with their singing,
cr. Fire with its flame,
ff All bring their glory
And thanks to Thy Name.

mf 3 O let no base temptation,
Lead us, Thy flock, astray,
No strong delusion turn us
From walking in Thy way,
But may Thy gentle wisdom
cres. Control and guide us still.
f That we may use Thy bounty
According to Thy will.

Unison.

f All Thy works praise Thee, Lord,
After their kind,
Harmony. Winds with their motion,
Man with his mind,
mp Birds with their singing,
cr. Fire with its flame,
ff All bring their glory
And thanks to Thy Name.

Amen.

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